Mahl rinter

VOLUME 75

AUGUST

NUMBER

THE LEADING
BUSINESS AND TECHNICAL
JOURNAL OF THE WORLD
IN THE PRINTING AND
ALLIED INDUSTRIES



Plates, press, and pressman must be right if the job is to do justice to the house. And there must be positively nothing wrong with the rollers! Their work must be done perfectly—which means a perfect surface without even the slightest irregularity, and a full measure of life and resilience.

Sam'l Bingham's Composition Rollers produce process color work that delights the heart of printer, engraver, and artist.

Long before the days of process color printing these rollers were looked upon as standard by leading printers. When this finest development of the printing art was evolved, Sam'l Bingham's Composition Rollers were ready for the new and delicate task assigned to them. They bring out every faintest variation in tint, giving to the finished job a beauty nothing short of marvelous.

If you do process color work, Sam'l Bingham's Composition Rollers will give you the finest results which can be obtained. If your work is confined to straight printing, you will still find in these remarkable rollers the secret of highest quality printing with the minimum of make-ready time. Send to the nearest of our eleven completely equipped factories for your next rollers, and verify the truth of this statement.

Use our Red Shipping Labels

Sam'l Bingham's Son Mfg. Co. Printers' Rollers

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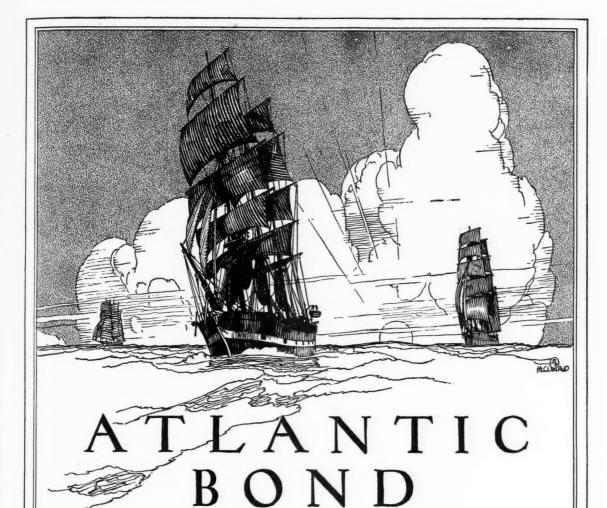
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For 76 Years Bingham's Reliable Printers' Rollers



WHEN COMPARING ATLANTIC BOND with other mill-brand bond papers having *genuine* watermarks (not surface marks), please bear in mind that only a few of them cost as little, none cost less, and the great majority cost more.

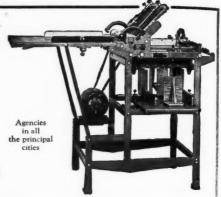
If you are on our mailing list, you already have samples of ATLANTIC BOND ready on hand. If not, we suggest that you drop us a line.

White and Twelve Colors Bond, Ripple, Linen and Cold Pressed Laid Finishes

EASTERN MANUFACTURING COMPANY
292 MADISON AVENUE, NEW YORK

The LIBERTY

THE size of your plant does not affect, in any way, your need for a LIBERTY. It's a "life-saver" for the small fellow and a real "profit-producer" for the big bindery. No printer ever questioned the value found in a LIBERTY.



The Liberty Folder Company, Sidney, Ohio

(ORIGINATORS OF SIMPLE FOLDERS)

Matrix Re-Shaper Co.

1249 Ashland Ave., St. Paul, Minn.



The INLAND PRINTER

Vol. 75, No. 5

HARRY HILLMAN, Editor

August, 1925

Published Monthly by

THE INLAND PRINTER COMPANY

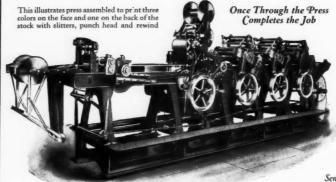
632 Sherman Street, Chicago, U. S. A. New York Advertising Office, 41 Park Row

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Entered as second-class matter, June 25, 1885, at the postoffice at Chicago, Illinois, under act of March 3, 1870.



Fastest Flat-Bed Press on the Market 7,500 IMPRESSIONS PER HOUR



The New Era is a roll feed, flat-bed and platen press, built in sections. Assembled as desired to print one or more colors on one or both sides of the paper, cloth or cardboard; also slit, punch, perforate, number, cut and score, re-inforce and eyelet tags, and a number of other special operations, all in one passage through the press.

Delivers the product slit, cut into sheets or rewound, counted and separated into batches as desired. Most economical machine for specialty work requiring good color distribution and accurate registry.

Send us samples and particulars of your requirements and let us show you what we can do therewith. Ask for literature.

THE NEW ERA MANUFACTURING COMPANY

Straight and Cedar Streets, Paterson, New Jersey

What is the re-sale value of your slug-casting machines today? If you have Standardized Intertypes, you do not have to deduct one cent for obsolescence because —

NO STANDARDIZED INTERTYPE HAS EVER BECOME OBSOLETE

Note: Intertype originated Standardization and Interchangeability in slug-casting machines nearly ten years ago.



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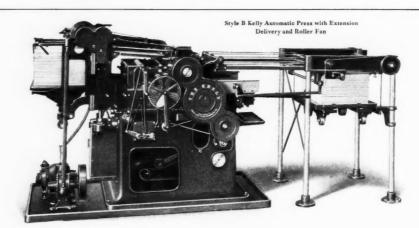
LONDON

"The KELLY gets better every day. I only wonder now that I did not have the nerve and good sense to buy one years ago"

-A frank expression from a good printer-publisher in Kansas that voices the unspoken opinion of many Kelly Press users.

AND to that large class of "Kellyless" printers we submit the thought back of the above quotation, which is the tacit acknowledgment of pecuniary advantage through Kelly operation and the loss in profits during the period that the plant remained "Kellyless" and depended on old-line or inefficient equipment for production and income.

The up-to-date going concern needs Kellys to reduce printing costs and to get its work out on time—thus giving service. Service has built up many printing plants. Kelly equipped offices are always able to give service. Hourly production of 2200 impressions and upward to 3600 on a wide range of large and small work and everything in between is the rule in these plants. The live chase rack is never empty. There is a "waiting list" most of the time for the Kellys. Our managers and salesmen have information on the subjects of production and costs which will interest you. Consult with them for our mutual profit.

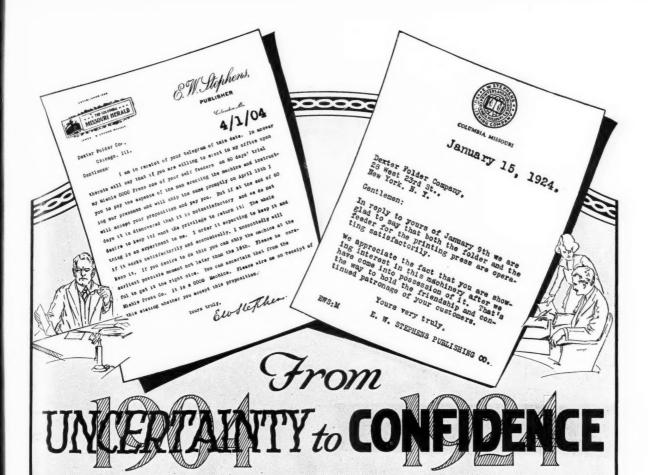


FOR SALE AT ALL SELLING HOUSES OF THE

American Type Founders Company

Also by Barnhart Brothers & Spindler at Washington (D.C.), Omaha, Dallas, Seattle; all houses of National Paper and Type Co., in Latin America; Toronto Type Foundry Co., Ltd., Canada East of Port Arthur; Alex. Cowan & Sons, Ltd., all houses in Australia; Canadian-American Machinery Co., London, England.

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Years ago, when Mr. Stephens installed his first Dexter Automatic Feeder, he felt somewhat uncertain as to Automatic Feeder efficiency and possibilities. His first letter, written in 1904 reflects this uncertainty in every line.

The list of installations made by Mr. Stephens since 1904 certainly tells a much different story—that of Satisfaction and CONFIDENCE.

Number of Dexter and Cross Feeders operating in plant of E. W. Stephens Publishing Company each year.

1904

1917

1919

1923 5 TODAY

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Toronto Type Foundry Co., Ltd., Toronto, Ont., Canada

FEEDERS

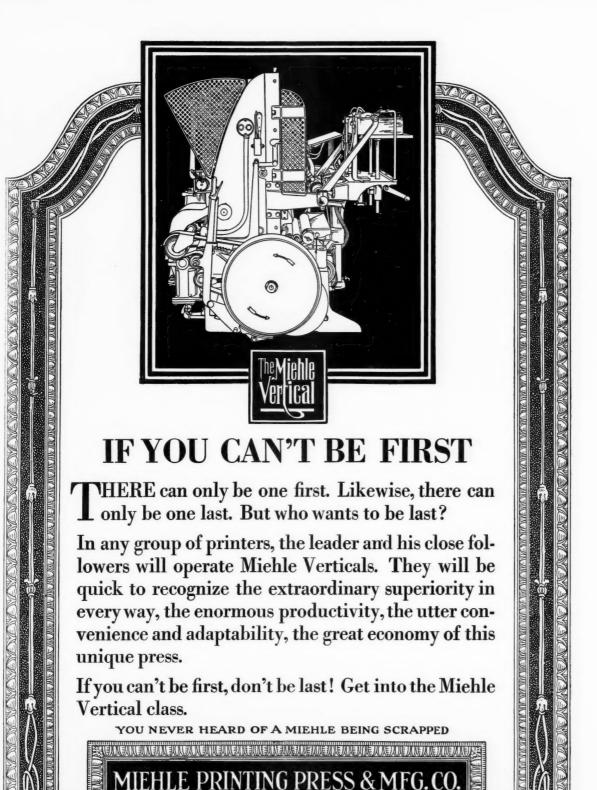
FOLDERS

CUTTERS

STITCHER-FEEDERS

BUNDLING PRESSES





Please Mention THE INLAND PRINTER When Writing to Advertisers.

Principal Tourteenth & Robey Streets, Chicago

WE wish to announce to the trade that priority of invention on electro-magnetically controlled gas dryers has been awarded by the U.S. Patent Office to SMITH PATENT No. 1286132. We now propose actively and aggressively to avail ourselves of the rights conferred upon us by these Letters Patent. We warn the trade against the purchasing of electro-magnetically controlled gas bars except those manufactured under the Smith Patent.

AUTOMATIC INK DRYER

Enables Users to Send Sheets to Bindery Hours Earlier Than Ever Before

The Safe Gas Attachment. Makes full color possible on heavy cut forms without cost of slip-sheeting or danger of offset. Causes ink to begin setting before delivery—sheets retain heat after they are dry. For cylinder or rotary presses—simple in construction and always in commission. An inexpensive attachment that pays for itself in a few months.





Automatic Control Makes It Safe

Patented magnetic control ignites the gas when press starts — cuts off gas the instant press stops.

UNITED PRINTING MACHINERY COMPANY

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AGENTS FOR STATIC CONTROL COMPANY, INCORPORATED, NEW YORK

MARQUETTE ENAMEL



See reverse side for list of Westvaco Distributors

The Mill Price List

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Manufactured by
West Virginia Pulp & Paper Company

"First of all we must know what we need to know.



Only One Iron in the Fire for Twenty-Nine Years

The American Appraisal Company has always specialized on one service to American business—that of making incontrovertible, unbiased appraisals of property. In so doing, it has made a large part of the history of authoritative appraisal work in this country.

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P-87 "What Is Your Plant Worth?"

P-827 "Appraisals and the Profit and Loss Statement"

surance"



Interviews with Royal Pressmen

William A. Bunce

Superintendent of

"The Pridemark" Pressroom



SAYS:

HEN a form made up of ROYAL PLATES reaches my department I know that I can make ready and start running in the minimum of time, for they are uniform in height, lack hard edges and are clean in every way. I have obtained some mighty fine results in the way of halftone and process color work from your plates, and it is always a pleasure to work with them."

Note: The Pridemark Organization is the well-known printshop of the Thomsen-Ellis Company, Baltimore, Md.

Royal Electrotype Company

Boston Office 516 Atlantic Ave.

Philadelphia

New York Office 1270 Broadway

Member International Association of Electrotypers

The Brackett Double Head Stripping Machine

A Profitable Machine for Edition Binders, Check Book Makers, Blank Book Makers, Library Binders and Catalogue Publishers

With the Brackett Stripping Machine you eliminate inconsistencies in bookbinding by reinforcing the vital parts, and in doing that you build your business beyond competitors.

This wonderful machine does perfectly what is difficult and laborious by hand. It will strip sidestitched school books, end sheets, library and tight joint end sheets with the cloth joint visible; half-bound and full-bound end sheets, reinforces side-stitched or sewed paper-covered catalogues between cover and outer sections; reinforces in the center of sections; strips tailor sample books; will hinge or guard folded maps. It will apply a strip of paper or cloth to

the backs of tablets, quarter-bound check books, pocket checks, composition books, drafts, tariffs, in fact, it will strip any style of side-stitched books which have flat backs or any style of saddlestitched books which have sharp or convexed backs. It will put a strip from 1.2 inch to 3 inches wide in the center of any size sheet up to 28 inches, or it will take cardboard and tip a strip of cloth or paper on the end. It will reinforce loose-leaf index sheets.

THE BRACKETT STRIPPING MACHINE CO.

TOPEKA, KANSAS, U.S.A.

Pictures have always been the only language that persons of all nations and all ages could understand. A picture with a brief description is a better presentation of any article than pages of eloquence in type.

> Making pictures—CUTS—for all illustrating and advertising purposes—is our business.

Without enumerating the different kinds and grades of engravings, the point we wish to emphasize is, that we have unexcelled facilities and capacity for executing large or small orders for any style of cuts or plates for printing in one or more colors.



TELEPHONE: HARRISON 5260 · 5261 · 5262

CHICAGO

X

X



Copyright, 1925, by Charles Eneu Johnson and Company



A period of one hundred twenty years of successful ink making has lifted Johnson Inks to a high plane that has made them the first choice of discriminating printers everywhere



Branches

NEW YORK CHICAGO BOSTON ST.LOUIS CLEVELAND DETROIT BALTIMORE KANSAS CITY PITTSBURGH ATLANTA RICHMOND NASHVILLE DALLAS BIRMINGHAM

STANDARD FOR OVER A CENTURY

What is it worth to · know · that every job in your plant is turned out Uniform in Color?

The Ortleb Ink Agitator · has · proven this and pays a handsome profit.

Write for trial plan to

GEORGE ORTLEB, President

ORTLEB INK AGITATOR CO.

CALUMET BUILDING

ST. LOUIS, MO.

Padding and Gluing-On Attachments

Padding Attachment No. 15050

Hamilton Steel Tables are quickly and easily converted into modern Padding Tables with this device. Illustration at right shows all parts in place for padding while the one at bottom shows the position of the same parts when not in use. Padding Board and Drip Pan are the only units not actually secured to the table at all times.

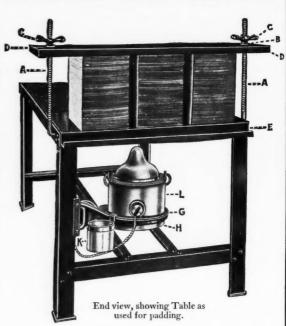
Details

Uprights (A) are 18 inches long and made of \$" cold-rolled steel threaded to top. The Padding Board (D) is of selected 1½" stock 10" wide and 44" long, with a 3½" center slot in each end to receive the upright as shown in illustration. Pressure is obtained by use of 6" Star Wheels (C) on uprights. (B) is metal washer between star wheel and board.

The uprights extend through the flange of the table top and are held securely by a locked nut. They operate freely in the holes and, when not in use and board removed, hang loosely at sides of table.

Drip Pan (E) catches the drippings from the brush or from the pads when pressure is applied.

Tables Nos. 15038, 15040 and 15042 are regularly supplied with holes drilled in flanges, 5 inches from each end, to accommodate Padding Attachment.



Gluing-On Attachment No. 15052

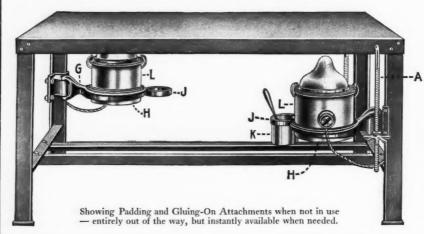
Gluing-On Attachment consists of two parts: Swinging Bracket (G) which is attached to a stationary part which in turn is fastened to angle table leg; Aluminum Pan (H), $8_3^{*''}$ diameter, which fits snugly into the Swinging Bracket and in which the Glue Pot is placed; Aluminum Cup (K), $4_2^{1''}$ diameter, for holding the Glue Brush when not in use. We do not supply the Glue Pot.

The swinging part is on a hinged joint which permits swinging the Glue Pot clear of the table top either at end or side. A slight touch only is required to swing the Bracket, Brush, Glue Pot and contents under the table entirely out of the way of the workmen. Brackets are made of grey cast-iron and may be quickly attached to the flange of the table leg with the

aid of no tool other than a wrench.

The Glue Pot (L) rests in Aluminum Pan (H) which sets loosely into the bracket proper. Attached to the bracket (J) of proper size to hold a $4_2^{1\prime\prime}$ cup (K).

By the old method the Glue Pot and Brush might be anywhere in the room. Where our device is installed all parts are always in one place — most convenient for use when needed, and entirely out of the way when not in use.



THE HAMILTON MANUFACTURING COMPANY

Eastern House: RAHWAY, N. J.

TWO RIVERS, WISCONSIN

HAMILTON GOODS ARE FOR SALE BY PROMINENT TYPE FOUNDERS AND DEALERS EVERYWHERE

PHOTO-ENGRAVING PICTURES THE INN OF DREAMS



Camera Study by Mattie Edwards Hewit

Photograph by courtesy of Berkey & Gay Furniture Co.

A COMMENTARY BY JAMES WALLEN ON THE EDUCATIONAL CAMPAIGNS OF THE FURNITURE MAKERS

Nearly every home today is a miniature hotel. Its appointments are as fine as those of the most palatial hostelry.

The desire and the realization of the modern home came thru the vigorous publicity that has been given beautiful cabinetry during the last decade.

We are "the heirs of all the ages" in home plenishings and interior decoration largely because photo-engraving has brought before our eyes the wealth of the centuries.

Furniture catalogs merit a place

in the library. They have a pictorial beauty once confined to limited editions and rare tomes.

Like the chronicle of the furniture makers "Your Story in Picture Leaves Nothing Untold." The photo-engraver is both the historian and the prophet of every industry.

The American Photo-Engravers Association invites you to read its booklet, "The Relighted Lamp of Paul Revere." Copies may be had from Association members or from the general offices at Chicago.



AMERICAN PHOTO-ENGRAVERS • ASSOCIATION •

GENERAL OFFICES + 863 MONADNOCK BLOCK + CHICAGO

PROFITS OR



Evansville, Ind.
Every printer would profit by
having one of your TrimOsaws.
Koenemann-Riehl & Co.

LOSSES

South Bend, Ind.
A real money-earner in our plant
—TrimOsaw is the machine.
R. E. Johnson Printing Co.







Minneapolis, Minn. TrimOsaw is a great time and labor saver.

Janney-Semple-Hill & Co.

DETERMINES

Jamestown, N. Y.
Supplanted another make with our first TrimOsaw several years ago. Second TrimOsaw order resulted from our experience with both.



The Jamestown Journal



WHICH

Essex Junction, Vt.

Our best buy in the way of labor saving machinery.

Essex Publishing Co.



The only press that will feed died-out blanks, made-up envelopes and sheet work equally well



7,500 impressions per hour from curved plates

On envelopes, bill-heads, office forms and the general run of commercial printing, the S & S Rotary Press is a time and money saver

Especially popular for envelope work, and used by most of the leading envelope makers. Feeds died-out blanks, made-up envelopes or sheet work with equal success.

7,000 to 8,000 impressions per hour is the average conservative speed for general work. Higher speeds are possible, one user averaging 8,600 impressions over a long period.

Any stock from tissue to light cardboard is successfully fed. All parts are readily accessible, and operation and adjustment are very simple.

Write for full details of this unusually efficient press—no obligation.



STOKES & SMITH CO.

Summerdale Avenue

Philadelphia, Pa.

British Office: 23, Goswell Road London, E. C. 1



Printers Need Good Floors

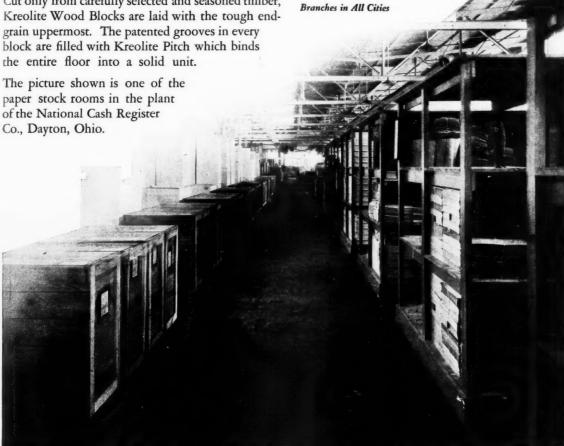
Whether it is the ponderous weight and vibration of Send your flooring problem to us for solution. Our printing presses or the constant trucking of forms or engineers will study your needs and make proper heavy paper stocks, a good, strong, resilient flooring is necessary. Printers everywhere have found Kreolite Wood Block Floors have solved these problems.

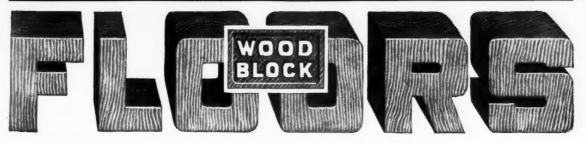
grain uppermost. The patented grooves in every block are filled with Kreolite Pitch which binds

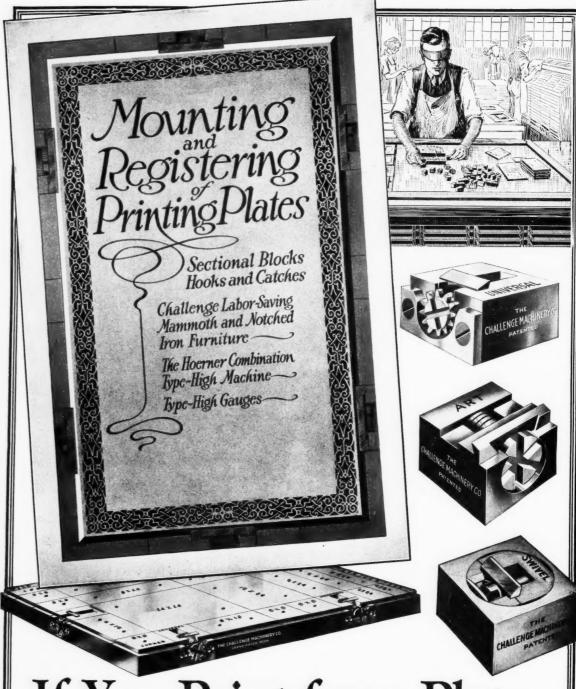
Cut only from carefully selected and seasoned timber, Kreolite Wood Blocks are laid with the tough end-

recommendation without any obligation to you.

The Jennison Wright Company TOLEDO, OHIO





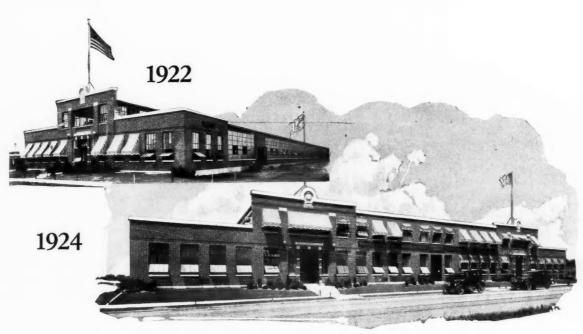


If You Print from Plates

on any kind of flat-bed presses—cylinders, automatics or platens—you will surely be interested in our new Plate-Mounting Catalog which describes in detail the many sectional block plate-base equipments we manufacture.

WRITE TO US OR ANY LIVE DEALER FOR A COPY

The Challenge Machinery Co. Grand Haven, Mich. New York



These views illustrate the simple, economical expansion possible with Austin standardized construction. Note how the expansion enhances the general appearance of the plant.

How Austin-built Plants Grow

The problem of expansion never worries the owner of an Austinbuilt industrial plant.

He knows that Austin standardization means, among other

Economical Future Expansion

Under the Austin Method the addition of greater plant facilities from time to time is accomplished at low cost, with a minimum of interference with present activities, and in the shortest possible time.

He knows that Austin can add to his plant in any one of the three dimensions or erect separate buildings adjacent, and still

maintain a unity of design and architectural treatment that prevents the additions from looking like afterthoughts.

Aside from harmonious appearance he knows that the expansion will be economical as to cost, efficient in its relation to present processes and that the work will be surrounded by the same guarantees and assurances of satisfaction that have marked his previous experience with The Austin Company.

An Austin building contract guarantees in advance a lump sum price for the project complete, a definite delivery date, with bonus and penalty clause if preferred, and quality of materials and workmanship throughout.

Wire, write or phone the nearest Austin office for full information.





Cross section of Austin No. 2 Standard Building, showing how expansion is made possible by Austin standardization

THE AUSTIN COMPANY - Engineers and Builders - Cleveland

New York Cleveland Chicago Detroit Pittsburgh Philadelphia St. Louis Seattle Portland
Birmingham The Austin Company of California: Los Angeles and San Francisco Kansas City
The Austin Company of Texas: Dallas

Engineering . Finance .

Construction . Equipment

THE AUSTIN COMPANY Cleveland You may tell me more about Austin's service to the Printing Industry. We are interested in the construction of data

Firm Individual

The Golding Art Jobber

Impressional strength, durability, distribution, mechanical speed, ease of feeding, quick makeready. These are features of Golding Art Jobber that will give you cleaner and sharper impression, more work, higher quality, and hence greater profits.

The Golding Art Jobber is recognized generally today as a press of extraordinary production on the general run of job printing. It is also well adapted for large ruled forms, large half-tone and plate forms, and booklet half-tone pages.

The Golding Art Jobber is a versatile press. Hundreds of successful printers are using it for quantity and quality work. It will pay you to consider this press, either as an addition to your present equipment or to take the place of a press that time has placed in the background of printing convenience.

Golding Art Jobber No. 18, 12"x21," as shown in illustration has full length automatic brayer fountain, duplex distributor, vibrating roller, adjustable rollerways, safety feed guard, counter and power fixtures. It is also made 15"x21".

It can be furnished for operation by individual electric motor of any preferred type.

Golding Press Division

American Type Founders Company FRANKLIN, MASS., U. S. A.

Manufacturers of

Golding Jobber, Golding Auto Clamp and Hand Clamp Power Paper Cutters, Golding Hand Lever Paper Cutter, Pearl Paper Cutter, Little Giant Lead and Rule Cutter, Boston and Official Card Cutters and Golding Tablet Press.



Where the Money Goes

Paper money is the composite pledge of good faith of millions of individuals. It bears the endorsement of every man, woman and child in the United States. The life of a one dollar bill is about five months. That of higher denominations is longer because the frequency of handling is less.

Something has to be done to definitely end the existence of a worn bill and no chances are taken that it shall regain circulation after retired. It

When the starting lever of the Cutter is pulled, the clamp descends to hold all piles firmly and the knife cuts through, dividing all the piles in two pieces lengthwise. Only one-half of each pile is shipped to Washington. The second half follows after notice of the safe arrival of the first. The pieces are then ground to pulp.

The Seybold Machine Company offers those of its friends fortunate enough to have time for



has been necessary to make provision on a large scale for the complete annihilation of worn paper currency in advance of the issue of millions of new, fresh, crisp bills.

The illustrations show a Seybold Automatic Cutter inside of the strong room of one of the Federal Reserve Banks. On the shelves of this steel-barred room are hundreds of bundles of worn, dirty paper currency. These bundles are made up of packages of thousands bound with heavy tape. When the time arrives for destruction, the packages are placed under the clamp and the knife of a Seybold Automatic Cutter.

a vacation its sincere wishes that they may have plenty of currency to wear out and those who remain plugging at the job its hope that they soon may have.

To both it relates this little story with holiday felicitations instead of as an advertisement. Each of us must have a vacation; if not from the office, then from the usual point of view. We use advertising space generally to tell our friends how to make money by using Seybold Machines. This time we use the space to tell you what becomes of the money you make after you wear it out.

The Seybold Machine Company

DAYTON, OHIO, U. S. A.

Sales Agencies and Service Stations

New York Chicago Atlanta Dallas San Francisco Toronto Paris London Buenos Aires Stockholm



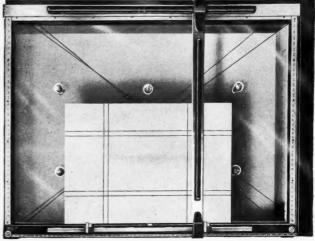
Premier Register Table



For accuracy, speed and ready convenience in the line-up and color registration of forms no other appliance has ever equalled the Premier Table.

TODAY'S exacting requirements of precision of line-up and register and economy of production of black and color printing make the Premier Table one of the most satisfactory and profitable investments the modern printer can make.

Hundreds of the best-known printing establishments in the country bear witness to the indispensable value of this table. Its exclusive features (patented) are making money for every printer that installs it.



Top view of Premier Register and Line-Up Table, showing illumination chamber and mechanism of sliding straight-edges

George R. Swart & Company, Inc.

Printers' and Bookbinders' Machinery ALSO

American Chalk Overlay Process

NEW YORK

NEW YORK: Printing Crafts Bldg. PHILADELPHIA: Bourse Bldg.



CHICAGO: Rand McNally Bldg. LONDON: Smyth Horne Ltd., 1-3 Baldwin's Place

Accuracy

Balanced Construction

Higher Speed

Increased Production

694

Try a Special A" at Our Risk

10 Day FREE TRIAL

Save this Guarantee. It is Your Protection of Absolute Satisfaction or Your Money Back.

R.J.Dowd Knife Works

The Best Paper Cutting Knife Made

OWD knife superiority demonstrates itself when placed in operation. Its hidden qualities will surprse the operator when placed in actual working condition.

he ap-

ed

M

It will hold an edge longer than the ordinary knife which results in clean cut, quality work. You will save money in knife equipment for the Dowd lasts longer and requires far less grinding. The edge is free from soft spots which insures satisfactory performance.

To order lay knife on a sheet of paper with face to paper, beveled side up, and mark paper showing length, width, size and location of holes.

cut Cut attach and Order to your Order

R.J. Dowd Knife Works

Makers of botter cutting knives since 1847

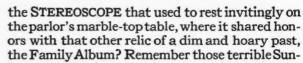
Beloit, Wis.

DOVE

Please Mention THE INLAND PRINTER When Writing to Advertisers.

695

Remember~



day evenings when "company" came and the weekly investiture of the sanctified front parlor was dul(l)y celebrated—that forbidden room of mystery with its stolid horsehair settees and its heavy ancestral atmosphere? Remember the thrill everybody used to get when Aunt Eliza took the folks to Niagara Falls by the stereoscope route and the chorus of excited "Oh!s" when she pointed out the spot on the deck of the *Maid-of-the-Mist* where she and "Your dear uncle" had stood when on their wedding trip?

THOSE were the "good old days"; but would you care to return to their methods of printing? In those days such a thing as a lead-mould, nickel-faced electrotype was unknown. Today—especially in the reproduction of halftones to be used on long runs—A. E. C. lead-mould, nickel-faced electrotypes are almost indispensable.



AMERICAN ELECTROTYPE CO.

SHERIDAN BLDG+9th & Sansom Streets + PHILADELPHIA





J. HORACE McFARLAND COMPANY Mount Pirasent Press

August 15, 1921.

Carmichael Blanket Co.,

entlemeni

For more than a year we have had in use on all of our cylinder presses on which it was practicable to use them, the Carmichael Relief Blankets, and are wery happy to be able to say that we believe doubtedly they save considerable make-ready time on the presses, and we know for a certainty that the having of these blankets on the presses has saved the test of the contract of the c

The only pessible objection to the blanks which we can see is that it takes up so much room on the cylinder that where challenged and the cylinder that where challenged the weed the very hard to get then buried deep among the control to it in the serious enough, however, to arrain they clow in not waing the blanksts, and we will continue to use them, as we feel certain they are a distinct help and advantage in our pressroom.

RBN/MI

J HORACE MCFARLAND COMPANY

Robert B M C Harland

Pacific Coast Sales Office

711-713 Mills Building, San Francisco, Cal.

CARMICHAEL Relief Blankets

(Patented

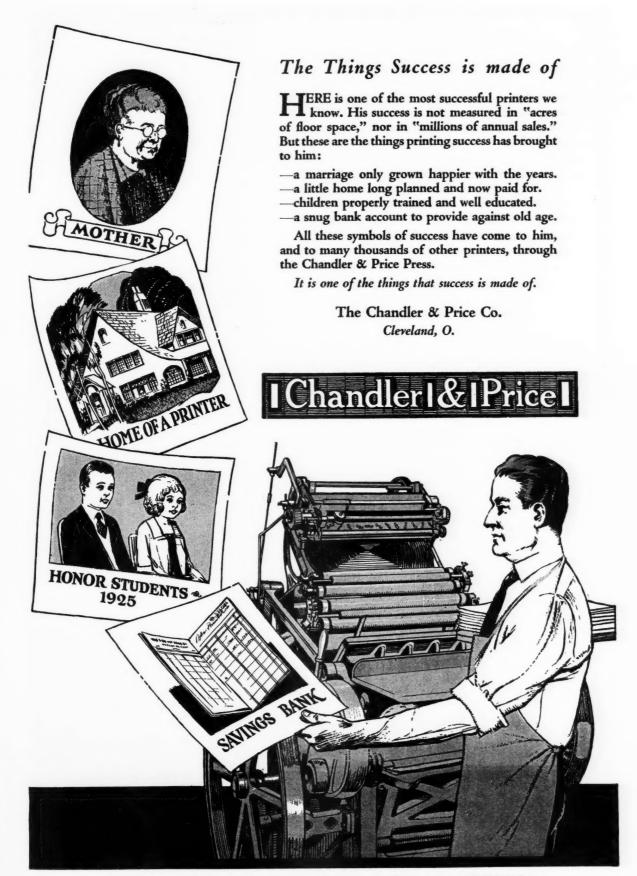
Cylinder Presses Platen Presses Rotary Presses

or any other presses carrying hard packing can be made ready in less time, and a decided decrease in wear on forms is effected when CARMICHAEL RELIEF BLANKETS are used.

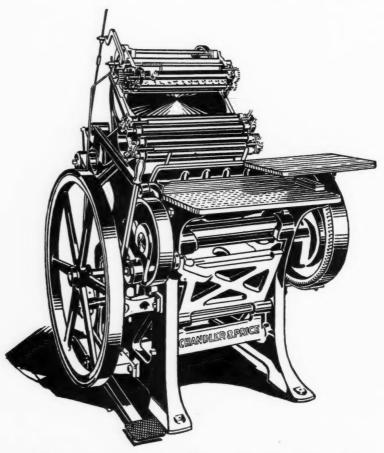
Write for Booklet and Price List

Carmichael Blanket Co.

ATLANTA, GEORGIA



This insert printed work and turn, single rolled without slip-sheeting, on a Chandler & Price CRAFTSMAN Press. The name "CRAFTSMAN" is an exclusive trade-mark of The Chandler & Price Co. registered in the U. S. Patent Office.



The Things Chandler & Price Success is Made of

The success of the Chandler & Price Press is due to a few principles:

First—The C & P is the printer's only essential press—almost every print shop, large and small, is using this handy, production machine.

Second—It is the world's profit press. It insures a low overhead due to a small purchase price and an almost negligible upkeep. It produces at a low cost per thousand impressions due to a minimum of idle time. It insures a rapid turnover

because there is always plenty of work for which the Chandler & Price is best adapted. Add to these—ease of lock-up, ease of make-ready, ease of wash-up and starting on another job—and you have the things Chandler & Price success is made of.

As your business grows, your Chandler & Price equipment should grow. See your dealer.

For sale by type founders and dealers in printers' supplies.

I Chandler & Price I

The F & G BOOK STITCHER



The F & G Book Stitcher has just been successfully demonstrated to the Chicago members of the printing and binding fraternity.—Ask someone who saw it.

BUILT BY

Leonard Machinery Company

Designers and Builders of High Grade Machinery

648 SANTA FE AVENUE

LOS ANGELES, CALIFORNIA



What Does Your Money Buy?

When you buy an offset press, what do you want for your money?

- —simply a machine that operates on the offset principle?
- —or a proven offset press built by experienced offset press specialists, backed by a nation-wide offset press servicing organization?

Consider the question carefully! Any Harris representative will give you a few facts that may save you many thousands of dollars.

The Harris Automatic Press Company
Pioneer Builders of Successful Offset Presses
New York Cleveland Chicago

Advantages of HARRIS OFFSET PRESSES



Low cost of medium large runs and up.

Speed of running an impression every revolution.





Ideal for Direct by Mail work. Offset emphasizes selling points, bulks up, withstands mailing and folds well.



Built in standard sizes, from 22 x 34 to 44 x 64. Two 2-color models.

HARRIS
offset presses

How a CLEVELAND Folder Helps Keep Presses Busy



YOU KNOW you can get a larger percentage of competitive work by quoting lower figures on complete jobs.

Your composition and presswork figures may be in line, but if your bindery costs run too high, your total figure will be high and somebody else may get the whole job.

To help you quote lower figures consistently without sacrificing your profit or quality of work, you need a CLEVELAND Folder.

Because CLEVELANDS do cut bindery costs. Besides enjoying the economical short-cuts offered by the 156 different folds which cannot be produced on any other machine, the CLEVELAND owner is in a position to sell "something different" that every buyer of creative printing wants.

Write today for further information

THE CIEVEIAND FOIDING MACHINE CO.

CLEVELAND, OHIO

Speed!

BOOKS—At Speed of

120 per Minute on 9 by 12 machines
110 per Minute on 12 by 16 machines

Gathered, Stitched and Covered



Patented
Other Patents Pending

The New Juengst Gatherer, Stitcher and Coverer

THE ONLY MACHINE

that will gather and jog two of the same books at the same time at a speed of 60 or 55 per minute and stitch and cover them at a speed of 120 or 110 PER MINUTE.

This machine will detect missing inserts or doublets.

Will gather any signatures from singles up, on any kind of stock. Built in combination or single units.

Let us Solve your Bindery Troubles and give you accurate books more books and better books at less cost

We Also Manufacture: Juengst Wireless Binders—Juengst Automatic Side Stitchers Rowe Straight Line Automatic Trimmers—Cahen Forwarding and Casing-In Machines

American Assembling Machine Company

INCORPORATED

415 N.Y. World Building, New York City

608 S. Dearborn St., Chicago

Kidder Machines

Established 1880

Slitters, Rewinders, Sheet Cutters Printing Presses, Special Machinery

For Your Plant

Kidder Press Company

Head Office and Works

Dover, New Hampshire

NEW YORK 261 Broadway TORONTO, CANADA 445 King Street West CHICAGO 166 West Jackson St.

All These Specialties Have Been Used for Years in the Leading Pressrooms

Reducol: Best for getting rid of excessive tack in printing ink, and for stopping picking, because it works simply and quickly without any harmful results. Does not affect body or color. Reducol is an ink softener, a safe dryer, and never causes mottling. Greatly improves distribution, and leaves each impression of process work with an ideal surface for perfect register and overlapping. Reducol helps to cut down offset, prevents sheets sticking, and acts as a preservative for rollers.

Blue-Black Reducol: For use with blue or black inks when a toner is desired. In other qualities identical with standard Reducol.

Magic Type and Roller Wash: Best for removing dried ink, because it cleans up even the hardest caked deposits with amazing ease, and has just the right drying speed. No time wasted

either by making several applications or by waiting for drying. Will not stick type together. Livens up rollers.

Paste Dryer: Best for color work, because it dries from the paper out, and thereby leaves a perfect surface for following impressions. Positively will not crystallize the ink, or chalk on coated paper.

Liquid Air Dryer: Best because it is transparent and does not affect color. For one-color work and last impressions. Works very quickly.

Gloss Paste: Best because, when used as an after-impression, it not only produces an extremely glossy finish on any kind of stock, but also makes paper moisture and dust proof—a strong selling point on label and wrapper work.

Indiana Chemical & Manufacturing Company

23-25 East 26th St., New York City

INDIANAPOLIS, INDIANA

608 South Dearborn St., Chicago

Pacific Coast Agents: Geo. Russell Reed Company San Francisco, Seattle, Portland, Los Angeles British Agents: Borne & Co., Ltd. 35-37 Banner St., London, E. C. 1

Canadian Agents: Toronto Type Foundry Co., Ltd. Toronto, Montreal, Winnipeg



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STYLE A, PEDESTAL

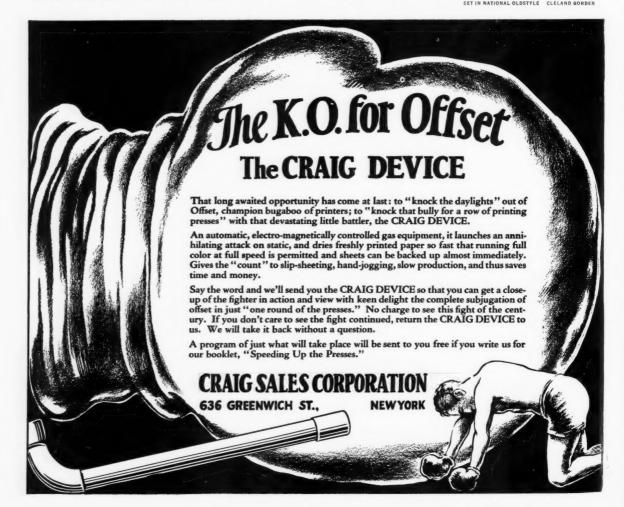
Thousands of users find these high-grade, dependable Boston Staplers convenient, durable and efficient. The quality of Boston stapling is unequalled. The work approximates in appearance the highest grade of regular wire stitching. The staple supporter, an exclusive feature, insures proper driving without buckling, and allows use of fine round wire staples which add so much to the appearance of the job.

Capacity 3-16 inch, flat and saddle table, floor space I4x24 inches, shipping weight I35 lbs.

AMERICAN TYPE FOUNDERS COMPANY

GENERAL SELLING AGENT

Sold also by Barnhart Brothers & Spindler, and in Mexico and South America by National Paper and Type Company



Like Wiping Off Chalk



Dirty type forms; old, hard ink; smudged cuts. Looks like a tough job.

But—just squirt a little Phenoid on the form and rub your brush across it. Off come dirt and ink. Easy as wiping off chalk. The form is bright and clean—ready for work.

Phenoid saves two to four wash-ups on every job. No trail of grease behind.

Absolutely no action on metal, wood, paper or fabric. A great time-saver in busy shops.

And what's more, no chance of injury to your skin or health.



CHALMERS CHEMICAL COMPANY

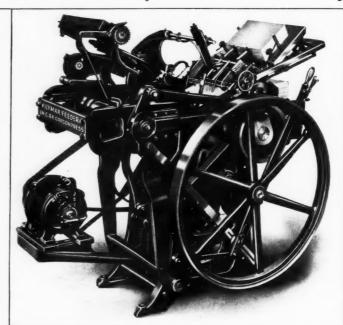
Specialists in Solvents and Detergents for over 20 Years 123 Chestnut Street, Newark, N. J.

TRY-AT OUR RISK

Here's a fair offer. Send for a quart can of Phenoid. Use it up. If you like it, pay us. If not—send back the bill. Just pin this offer to your letterhead and mail today.

The KLYMAX

The Best Automatic Feeder for CHANDLER & PRICE Job Presses



for— 8x12 10x15 12x18 New Series

for— 12x18 C.&P. CRAFTSMAN PRESS

THE KLYMAX AUTOMATIC FEEDER is a great producer and therefore a money-maker.

Lightweight folios, ten-ply cardboard, commercial envelopes, open-end envelopes, tags, blotters, box cartons, etc., in addition to the full range of everyday commercial presswork, can be successfully handled on the KLYMAX by the average workman.

Additional stock can be added and the printed stock can be removed without stopping the press or the loss of an impression.

The KLYMAX Feeder can be turned away for making ready the press or for hand feeding. It has an automatic impression throw-off and also an automatic safety throw-off, preventing the smashing of forms and loss of stock.

There are no cams, gears or tapes, and feeder can be thrown out of operation and re-engaged at any position of the press.

SEND FOR ILLUSTRATED DESCRIPTIVE CIRCULAR AND PRICES

Manufactured by the KLYMAX FEEDER DIVISION of the

AMERICAN TYPE FOUNDERS COMPANY

Demonstrated and in Stock at the Company's Selling Houses in

BOSTON NEW YORK PHILADELPHIA BALTIMORE RICHMOND BUFFALO CHICAGO CLEVELAND CINCINNATI ATLANTA DETROIT ST. LOUIS MILWAUKEE MINNEAPOLIS KANSAS CITY DENVER PORTLAND, ORE. SPOKANE LOS ANGELES WINNIPEG

Also for Sale at all Selling Houses of BARNHART BROTHERS & SPINDLER

Ludlow Bookman Light

DISTINCT LINES General display will

USEFUL FOR THE Printer asking service

MODERN METHOD IS Gaining popular approval

COMPOSITORS
Endorse slug way

FORM IN COLOR Easy to separate on press bed when slug

HUNTING FOR Sorts unnecessary 18 Point Bookman Light

THIS SPECIMEN IS Sample of the all-slug

THE SMALL JOB SHOP Ludlow equipped can handle books or posters of any size 12 Point Bookman Light

FOR job and advertising work-- The Ludlow system of matrix composition provides new, clear-cut printing faces on slugs for every job. Its speed, versatility, 6 to 60 point range in a wide variety of quality typefaces, including bold and extended, ranks it first for job and display work. Because you set matrices, not type, you secure your slug lines immediately, never running short of sorts for any job.

Ludlow Typograph Company

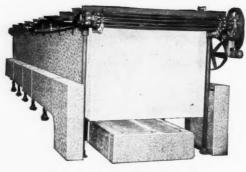
2032 Clybourn Avenue

San Francisco: Hearst Bldg., 5 Third St. Atlanta: Palmer Bldg., 41 Marietta St.

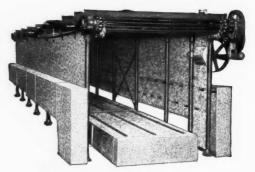
CHICAGO

New York: World Bldg., 63 Park Row Boston: Cummings Bldg., 261 Franklin St.

"The Proof of the Pudding"



Machine No. 1, installed last fall



Machine No. 2, installed this summer

TRAUNG LABEL & LITHOGRAPH CO., Inc., the well known Pacific Coast lithographers, hesitated to install one of our Paper Conditioning Machines in their San Francisco plant last fall because they were planning a new building. They put one in, however, and it proved so valuable to them that they ordered a second machine this spring—deciding that they could not afford to be without it while waiting for their new building. Here, indeed, is "proof of the pudding."

"We are so well pleased with the Paper Conditioning Machine which you installed in our factory that we are going to order another one. This machine to be the same as last except that the height must be changed, as ceiling over balcony is only $73\frac{1}{2}$ inches from the floor. Please send it out by steamer freight."

* * *

"We are so pleased with your machine, which has saved us quite a bit of money, that we have decided not to wait until we move into our new building, but to make room for it here."

These machines will do the same for you. When shall our representative call?

THE WILLSEA WORKS

 $Engineers \cdot Founders \cdot Machinists$

ROCHESTER, NEW YORK, U. S. A.

Also Manufacturers of Multi-Color Presses for printing, scoring and cutting cartons from roll stock; Tubing Machines for making rectangular boxboard tubes or shells; and other special machinery

A Superior Steel Chase for Every Printing Purpose

Ready for quick production of Chases of all kinds

we carry large stocks of open-hearth cold-drawn Silver Gloss steel bars of various widths and thicknesses. This Silver Gloss steel is a special alloy of high quality made by the open-hearth process. Each and every bar is drawn accurately to size under a tension of 70,000 pounds per square inch, which insures that any inherent weaknesses in the steel will be developed and discarded in the mill operation of drawing. Silver Gloss steel is proved superior—and we guarantee every chase against breakage and irregularities



CHASES when you want them and as you want them

A wide range of stock sizes and styles for all standard makes of cylinder and job presses—and extensive facilities for prompt production of Special Chases of all kinds to any specifications:

Cylinder Press Book, Magazine, Job and Poster Chases [with and without Bars]

Wilson Automatically-Registering Book Chases Blank Book Heading Chases

Kelly Press Chases—and for other Automatics

Newspaper Quadruple, Quarto and Folio Chases

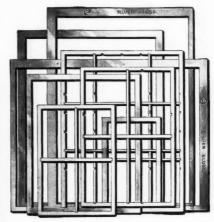
Stereo Chases for Daily Newspapers [with and without Autoplate Lines]

Electro-Stereo Chases—Magazine Electro-Stereo Chases

Cox Duplex Flatbed Press Chases
Cutter and Creaser Press Chases—C. & P. Box Press Chases

Eight Styles of Job Press Chases

[Regular—Regular with Bar—Bias—Bearer—Skeleton—Samson—Spider Square Stock with Milled Recesses]



Big ones and Little of Wide material and Narrow With Bars and Without



A CHASE is only as strong as its CORNERS

No corner can be stronger than the solid one-piece electrically-welded kind Through electric welding the four bars become one solid, perfect piece of steel—

practically everlasting and everlastingly practical Guaranteed FOREVER

If you want to match Electric-Welded Silver Gloss Steel Chases already in use, send only the serial number which is stamped on each Chase with our trademark—thus: ⊚170690—and we can make an exact duplicate from records on file at the factory. In other cases, if you are at all in doubt, it will be best to write for Specification Forms with diagrams which may be filled in to indicate the style and exact measurements of such Chases as you may require

Barnhart Brothers & Spindler

Makers of SUPERIOR PRODUCTS since 1868

Chicago Washington, D.C. Dallas Saint Louis Kansas City Omaha Saint Paul Seattle

Set in Artcraft Faces 12 Point Art Design Rule 5555 with Typecast Corners 1202



For Those Who Care

THE discriminating buyer makes purchases with a definite object in view. He knows what he wants and why he wants it. To such a buyer, quality expresses itself in continued performance rather than in mere claims of excellence.

Among the users of "Wilke's" Type Metals are many printers who turn out work of the highest quality; many publishers who take delight in a cleanly printed sheet, and many trade compositors who know that their product will be subjected to the rigid inspection of exacting customers — they are discriminating buyers. They find our type metals a means toward an end.

"Wilke's" Type Metals have set a new high standard for metals used in line-casting, type-casting and stereotype departments. Every precaution is used to safeguard and maintain their uniform purity. Ask any user.

> "Wilke's" Type Metals Are Cheapest in the Long Run—They Stand Up

Metals Refining Company HAMMOND, INDIANA

Warehouses in All Principal Cities

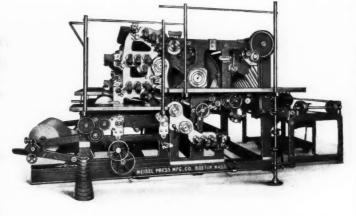
WHEN YOU THINK OF METAL THINK OF "WILKE'S"

Sales

Meisel Press

SIMPLIFIES

Complicated Work



and has more than once proved its superiority in handling work ordinarily requiring a variety of operations from several machines, thereby helping that vital condition—*Delivery*. Such conditions enlarge *Sales*.

Meisel Press Manufacturing Company

944-948 Dorchester Avenue, Boston, Massachusetts

For Immediate Shipment at all Selling Houses

Printing Machinery and Chandler & Price Presses Paper Cutters Supplies Lee Two-Revolution Press F. P. Rosback Co. Products

Chandler & Price Presses
Paper Cutters
Colt's Armory Presses
Cutters and Creasers
Boston Wire Stitchers
Boston Staple Binders
Portland Multiple Punches
Golding Machinery
Challenge Mach'y Co. Products
Hamilton Manufacturing Co.

Wood and Steel Equipment

AMERICAN TYPE

The Best in Any Case

Lee Two-Revolution Press
F. P. Rosback Co. Products
H. B. Rouse & Co. Products
Type, Borders and Ornaments
Metal Leads and Slugs
Brass Rule and Metal Furniture
Numbering Machines
Ink Knives and Plate Brushes
Stapleset Benzine and
Lye Brushes
Galleys, Brass and Steel

American Type Founders Company

BOSTON NEW YORK PHILADELPHIA BALTIMORE RICHMOND ATLANTA BUFFALO PITTSBURGH CLEVELAND DETROIT CHICAGO CINCINNATI ST. LOUIS MILWAUKEE MINNEAPOLIS KANSAS CITY DENVER LOS ANGELES SAN FRANCISCO PORTLAND SPOKANE WINNIPEG





The Most Economical Press



For Small Size Jobs
of Short or Long Runs

AUTOMATIC PLANO

SIZE: 9½ x 13 Inches

SPEED: 1500 to 3000 Sheets or 5000 Envelopes per Hour

Thorough Ink Distribution, High Speed, Accessible

The Ideal Press for General Business Stationery, Small Circulars and Advertising Matter

PRINTS WITH INK AND INKED RIBBON AT THE SAME TIME

Also a varied line of Printing, Bookbinding and Paper Box Machinery



COLUMBIA OVERSEAS CORPORATION

100 Gold Street, New York, N. Y.





=wooks

CUT-COST PRINTING PLANT EQUIPMENTS

Work is done quicker and easier with them-they speed up form production

Send to nearest Selling House for an interesting illustrated pamphlet describing the Cut-Cost System and Equipments. It may give you some profitable ideas. You will enjoy reading it.

These Equipments introduced in 1912 have made obsolete most of the equipments designed before that year.

Compositors do more work with less effort when provided with CUT-COST EQUIPMENTS.

CUT-Cost System of Cut Storage is the most effective ever devised —it answers the cut problem of the big shop and is equally effective in the growing small shop.

CUT-COST EQUIPMENTS come as nearly as possible to making the composing room a big form producing machine.



Cut-Cost Alley formed of Cut-Cost Type, Brass Rule and Metal Furniture Cabinets
Sach Alley is a Miniature Composing Room," said an eminent satisfied customer—that means that the materials are as easily
reached as the keys on keyboard of a composing machine. This picture photographed from life

AMERICAN TYPE FOUNDERS COMPANY, Engineering Dept.

Designers of the Cut-Cost Equipments; Specializing in Printing Production Economies





The Latest Thing in Folders!

The Mentges Folder Company, of Sidney, Ohio, U. S. A., manufacturers of small and medium sized paper folding machines, announces the perfection and marketing of a new, small folder, which seems likely to revolutionize the small folder business. This new machine is known as

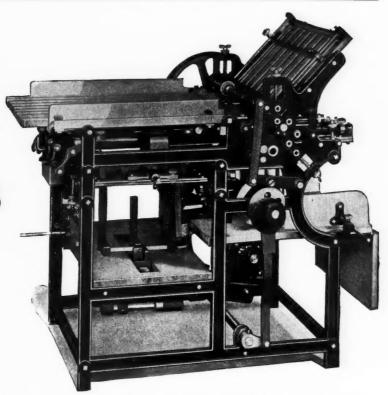
Mentges No. 112

Some of its outstanding characteristics are the ability of changing from one folding combination to another, such as one single fold to two parallel folds; or a single fold to two right angle folds; or from three folds of BOOK IMPOSITION to THREE FOLDS OF NEWS IMPOSITION by

a turn of the simple deflecting mechanism, WITHOUT STOPPING THE MACHINE! No other machine is capable of that ease of manipulation.

The feed table is hinged to allow ease of access for making changes on sizes of folds. There are only four carrier tapes; all adjustments for various sized sheets are made on stenciled gauges according to the combination desired; there are no parts to attach or remove, the machine being complete within itself, and the floor space needed is but 32 by 42 inches.

Compare this scope of folding range with any machine sold for anything like the same price.



Range of Folding on the Mentges No. 112

4-page, r fold4	by 5 inches to 171/2 by 221/2 inches
6-page, 2 parallel	by 6 inches to 17 1/2 by 22 1/2 inches
6-page, accordion, 2 parallel 4	by 6 inches to 17 1/2 by 17 inches
8-page, 2 parallel	by 8 inches to 171/2 by 221/2 inches
8-page, 2 right angle	by 11 inches to 17 1/2 by 22 1/2 inches
12-page letter, 2 right angles and 1 parallel 8 1/2 (Either news or book imposition	by 11 inches to 12½ by 19 inches n—heads in or out)
12-page letter accordion, 2 right angles and 1 parallel	by 11 inches to 121/2 by 19 inches

(Either book or news imposition — heads up or down)

16-page, 2 right angles and 1 parallel. ... 8½ by 11 inches to 17½ by 22½ inches

(Either book or news imposition — heads up or down)

Compare this scope of folding operations with any machine selling at a comparable price.

This Mentges No. 112 typifies the result of many years of folding machine manufacture, operation and experimentation, embodying to a high degree the goal of all mechanical creations.

SIMPLICITY - ACCURACY - DURABILITY

Deliveries are now being made, orders taken in their turn. Descriptive folder on request.

The Mentges Folder Company, Manufacturers SIDNEY, OHIO, U.S.A.

"THE MENTGES-the RIGHT Folder for YOUR Work"

Why ARE BAUM FOLDERS THE FASTEST SELLING FOLDERS IN AMERICA?

Probably because they are

Simple · Easy to operate · Spoilage-proof · Versatile · Speedy Accurate · Sturdy · Guaranteed five years · Compact

And—so closely priced they invariably return the entire investment in from one to FOUR WEEKS' ACTUAL USE. Try one out on your own work—without obligation or expense. Write for our "Payment Out of Folder Earnings Plan, Instead of Out of Capital."

6 Models, \$270 up. All Motor-driven

RUSSELL ERNEST BAUM 615-625 Chestnut St., Philadelphia

Branches: New York, Chicago, Baltimore, Washington, Detroit, Cleveland, St. Louis, Minneapolis. Agencies Everywhere

For Color Work or Offset Process Use ALBERT Presses

TF you will permit us we shall land one or more presses here for you in short order, that will enable you to defy criticism of your Color Work or Offset Results.

You will escape the chagrin of seeing large orders go past you because of your "limited press facilities." You will get such enviable results from the ALBERT Presses that they will put and keep your name at the top, where high rank and profits are the order of the day!

In England, on the Continent, in Paris, and in Japan and other countries, ALBERT Presses are doing much of the world's work. They've done it for over sixty years! Now—for the first time—they have become available for American color printers, lithographers, magazine printers and others.

We ask all those who face having to wait unduly long before they can hope to get some other make of Offset press, to get in touch with us, ALBERT & Co.'s sole agents. We can be of real service to them now and to others destined otherwise to lose a larger volume of orders because they "can't get a press."

> Will you let us demonstrate the ALBERT Presses for you now?

WRITE FOR INFORMATION ABOUT OUR CONDUCTED PARTIES

PRINTING PRESS DIVISION ROBERT REINER, Inc.

Phone Chickering 5228

461 8th Ave., New York

Notice that we have moved to The Printing Crafts Building

Wood Type Plant For Sale

Consisting of three 3-Spindle Routers, 4,000 Patterns covering 30 Series of Wood Type, Borders, Ornaments, etc. Special Saw Tables, Sander, Type-High Machines, etc., including equipment for the manufacture of Reglet, Furniture, Cutting Sticks, Tint

A complete high grade, special built equipment doing a profitable business with a long established trade from Printers, Dealers and Supply Houses.

Impaired health of Senior Partner and more business than we care to handle under these circumstances is the reason for our offering this branch of our manufacturing business for sale.

A wonderful opportunity for young blood, as there are unlimited possibilities and few competitors in this line.

Price only \$20,000

Empire Type Foundry

Delevan, N.Y.

INSURE CONTINUED PROSPERITY

By Cutting Costs with

HORTON VARIABLE SPEED PULLEYS

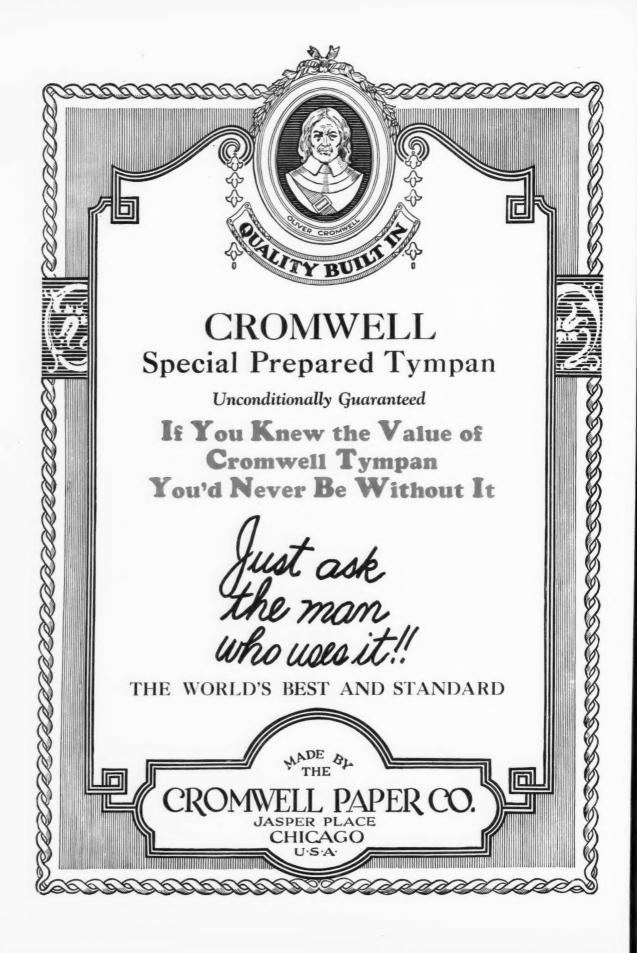
They provide "A Speed for Every Need"

BY THE SIMPLE MOVEMENT OF A CONVENIENTLY PLACED HAND LEVER

YOUR PRINTERS SUPPLY HOUSE SELLS THEM

Products of the HORTON MANUFACTURING COMPANY, Minneapolis, Minn., U. S. A.





This New Monotype Face was redesigned by Sol. Hess and is from the Original French Cochin. *Exclusive to the Monotype machine*.

Monotype

Philadelphia

Ask for booklet describing the Monotype Type-&-Rule Caster

Set in Monotype (Hess) Cochin and Italic, Nos. 61 and 611, and Rule No. 4581RL

A PRINTER Goes Blanks "Printers' Helps"

Every Business House in Town

is a prospect for

GOES
Art Advertising
Blotters

Write for Samples

Because they helped him to turn out a high grade printed product easily and economically and to secure better prices and longer profits for his work.

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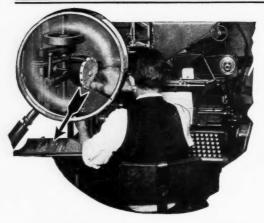
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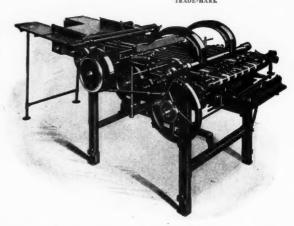
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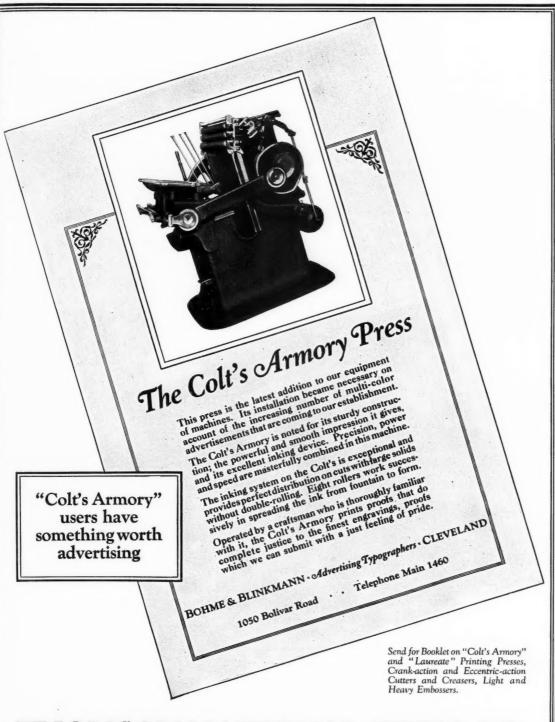
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Yours truly,
WM. MITCHELL PRINTING CO.
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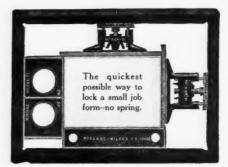
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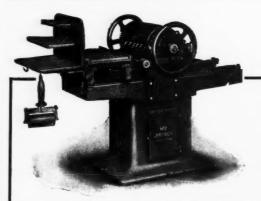
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THE INLAND PRINTER

The Leading Business and Technical Journal of the World in the Printing and Allied Industries

HARRY HILLMAN, Editor-in-Chief

MARTIN HEIR, Associate Editor

Volume 75

AUGUST, 1925

Number 5

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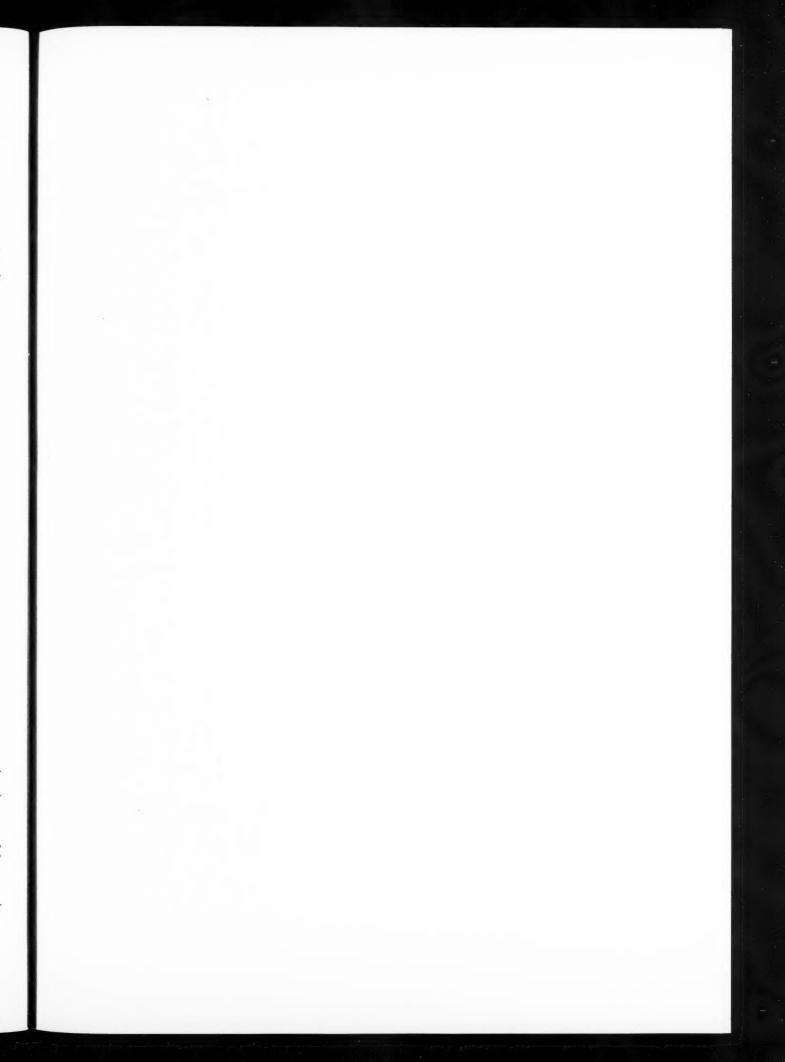
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LEADING BUSINESS AND TECHNICAL JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES

VOLUME 75

AUGUST, 1925

NUMBER 5

Speaking of Estimates

By JEROME B. GRAY



ACK in my early pre-pubescent days, I rather doubted the fact that a guinea pig, if perpendicularly suspended by its tail, would be suddenly dispossessed of its eyes; that the moon and green cheese were one and the same; that babies were either brought by storks or discovered in cab-

bage heads; and that Santa Claus was a real man who drove flying reindeers, lived at the North Pole and made toys for all the good children of the land! My disbelief in these things is no indication that I was precocious. I wasn't. My mind took an analytical and investigative turn that made me look with a certain sense of dubiousness upon all assertions that were not at once plausible and practical. That, perhaps, explains why I smiled rather cynically when I first heard that some printing salesmen, when asked for an estimate on a job, could sit down at their prospect's desk and figure the cost right then and there.

"But," I protested, "there are so many things to be considered when figuring a price on a job. No man—no, not even a prodigy—could retain in his mind the ever-changing prices of paper, the endless varieties of paper, the cost of hand and machine composition, artwork, engraving, press running time, makeready, lockup, foundry, bindery and all the other things necessary to the completion of the job."

"Nevertheless," I was informed, "it is being done."
But still I doubted. Perhaps I should have been dubious to this day had not Chance directed me, at a most opportune moment, to the advertising offices of the Tasty Chocolate Company. Upon my inquiring for Mr. Johnson, the advertising manager, the coquette at the switchboard informed me that he was busy at that moment with another gentleman, but that I should have a chair outside his office. As I sat down directly by his door, I noticed that it was partly open and that snatches of conversation floated out to me.

"How soon . . . estimate . . . 25,000 folders in two colors . . . envelope stuffer size . . . like dummy?" I heard Mr. Johnson ask.

"Right away," came the reply. "I'll figure it . . ."

I could have sworn that I heard the words "here and now" complete that reply, though I hardly thought that possible. I knew a moment later, however, that my ears had not deceived me. There came a guttural clearing of the throat that sounded not unlike Cheyne-Stokes breathing. This was followed, in a tone of voice keyed to express paramount politeness, by the salesman's reply:

"Mr. Johnson . . . \$800 . . . delivery . . . two weeks . . . You know . . . excellent printing . . ." The voice trailed off into a tirade of generalities that meant nothing to me and less to Mr. Johnson. I smiled warmly to myself and busied myself with other thoughts.

"You dropped in at a good time," began Mr. Johnson as he motioned me to a chair beside his desk. "We're getting out a job of envelope stuffers and should be glad to have your quotation. Here's the dummy. Figure."

"Figure?" I inquired in a surprised tone.

"Yes. Estimate. Give me a price; 25,000, two colors, folded twice. . . ."

"You expect me to do this - here!"

"Why not?" he demanded.

"Because," I said as politely as I could under the circumstances, "we have men at the office who are trained solely for that work. They have all the necessary data at their finger tips and when they give an estimate on a job that estimate is final. No extras to be tacked on, nothing overlooked." I paused. "This way of estimating," I continued, "is as much to your advantage as it is to ours. It obviates mistakes. You know exactly what you are buying and pay for."

"I always know that," he replied tartly. "Nobody fools me on that. I've been buying printing for years, and I have never yet seen a mistake made where the salesman gives me a quotation here in my office."

"Perhaps that is true," I agreed, "but consider this present job. Let us say that I sit down here at your desk and give you a price of \$600 on the job. You accept the estimate and give me the work. When we have delivered the finished folders to you, we find that we have lost \$150 on the work. Are you going

to make up our loss plus the profit we should have?"
"I am not," he rasped. "The quotation you give me here is the price I pay. If you make a mistake,

that's your funeral."

"Thank you," I murmured. "Now, let's look at it in another light. Suppose I give you the same price of \$600 on the job. You again accept it, but this time you ask that I confirm the estimate by letter. I confirm it in writing by a letter which reads simply: 'For the printing of your envelope stuffers our price is \$600.' We complete the job and find again that we have suffered a loss of \$150. The paper cost more than we first imagined. The artwork was higher. The plates and the retouching of your photographs ran into much larger figures than we had anticipated. Thus, we bill you for \$750. What will you do?"

"I won't pay it."

"Then we will bring suit." "You couldn't collect."

"We could collect. Our letter stated specifically that our price for the printing of your folders was \$600. It said nothing at all about artwork, engraving, paper, ink, folding or retouching. We are perfectly right in adding these extras if we can prove they are extras."

Mr. Johnson began playing a tattoo on the edge of his desk with his fingers, and mumbled: "Perhaps, in

that case you'd be in the right."

"And in the other case — the first case," I said, "we'd be the losers simply because I attempted to do the job of a specialist. Estimating is a specialized job, nothing less."

"How soon can you have your quotation in my hands?" Mr. Johnson seemed to study me.

" Tomorrow morning," I told him. "I'll have our estimator get busy on it right away and I'll send you a letter as soon as I get it."

He shoved the dummy towards me, gave me the complete specifications and I hurried back to the shop. The same day found me writing the following letter:

Dear Mr. Johnson:

Our estimate for the printing on 80-pound Silkatine Enamel and in two colors, black and blue, of 25,000 envelope stuffers, 101/2 by 61/4 inches flat size; for the folding of each of these enclosures twice to a size of 31/2 by 61/4 inches; for the retouching of six photographs and, from them, the making of six twocolor halftones; for the artwork indicated in your dummy; and for the delivery, within two weeks, of the finished job is

Needless to say, we want this order if for no other reason than to acquaint you with our service.

The speed of the mails is sometimes little short of miraculous. Two days later I was shown the following letter from Mr. Johnson:

Gentlemen: While we thoroughly appreciate the thoroughness of your estimate on our envelope enclosures, we were somewhat surprised at the difference in price of yours from other quotations we received and have given the order to another concern,

Better luck next time!

It was nearly three weeks later that I dropped in to see Mr. Johnson again. As I entered his office I noticed he seemed rather downcast. On his desk was a stack of the envelope enclosures I failed to land.

"There they are," he said quietly, indicating the

folders with a wave of his hand.

I picked one up from the pile. It almost fell apart in my hands.

"This paper doesn't act like Silkatine Enamel," I said. "Silkatine is good and strong. It folds well."

"That paper isn't Silkatine," he muttered. "It's Smoothrag Teareasy folded against the grain."

"Why did you change your specifications?" I in-

quired casually, knowing all the while that he hadn't. "Change!" he thundered. "I changed nothing. They switched papers on me."

"And the halftones and register ---- "

"Shut up about this job!" he exploded. "I don't want to hear any more about it. I listened to some poor sap who came in here with pretty samples and smooth words and I let him sell me on his ability to handle this job. He figured it out right here and gave me his price. When he got back to the office, he found he had figured too low. To save a loss he switched papers, bought everything at rock-bottom prices and - this! " delivered -

"What are you going to do about it? Sue him?"

"I'm going to take him out to dinner," he said. "He taught me a lesson. Hereafter, I want my estimates and specifications down in black and white. Oh, you needn't look at me that way! I know you told me all this before. But your price -

" It's better to have to pay more for something that will sell your candies than less for something that wouldn't sell a watermelon to a starving negro," I sug-

"Admitted," he said. "Your estimate was thorough. It protected me as well as it protected you. I should have taken it."

"Yes," I agreed, "you should have."

"I will," he said quickly.

"You will?"

"Will - yes. How soon can you deliver these stuffers? They've got to be done again."

As I was leaving Mr. Johnson's office, I paused a moment in the doorway.

"From your side of the desk, Mr. Johnson," I inquired, "do you find any moral in what we have just passed through? "

He jerked a cigar from his vest pocket and bit the end viciously.

"A detailed and written estimate on any job is a protection to the buyer of printing and should be demanded by every buyer of printing," he answered.

" And from my side of the desk?"

"It would pay every printer to submit a detailed and written estimate. It protects him as well."

"And," I asked, "do you think that a well written estimate letter will help a salesman land an order?" He looked at the order I held in my hand.

"Can a duck swim?" he asked.

Solving the Maintenance Problem

By H. L. WHEELER



HE efficient, economical and reliable operation of a printing plant can only be obtained where every piece of equipment is ready to operate promptly, properly and continually. In the larger plants executives see the value of an operating or maintenance department in charge of a com-

petent maintenance man or engineer with a crew of repair men or trouble shooters. It is the job of such a department to keep the plant in the pink of condition at all times so production will not be retarded.

The large plants realize the utility and value of a maintenance department, but the smaller ones have been slow to recognize the advantage of this work or to employ a competent maintenance man. And in only a few of them is there any well directed effort toward taking a "stitch in time." Many are the printers who wait until a piece of equipment breaks down before any repairs are made, and then repairs are often only makeshifts that will carry over for a short time, when the same thing occurs again. If the breakdown is serious, an outside trouble man must be called in, and the profit on one or several jobs is lost. Such a method is not maintenance in any sense of the word; it is merely "fixing" or repairs, often very poor and costly ones, at that. Time was when maintenance in large industrial plants implied to fix, and the man who did the fixing was called a fixer. That expression is still used in the cotton and woolen mills, hence the term loomfixer. In those days a piece of equipment was fixed or put back in commission only after it had broken down or failed completely to perform its functions. That is just what many printers are doing today. The cost of this way of doing things is considerably more than the average print-shop owner realizes, and it will show up in the course of time when he suddenly discovers he has a run-down plant on his hands.

Plant depreciation is an incurable disease that eats into everything. In ten years a press that cost a thousand dollars has depreciated more than one-half, on the average; in some instances it is two-thirds or more. The depreciation of other equipment is proportionately greater or less, the rate depending upon the care and attention it has had. Another view of the problem is that many printers fail fully to realize that this depreciation plays an important part in their costs, and in this way they mislead themselves into failure and bankruptcy. Many failures in the printing business can be traced directly to the lack of proper maintenance.

In the scrap piles and junk yards everywhere, parts of machines and even whole machines are found discarded for breaks and defects, the repair or replacement of which would cost millions of dollars in the aggregate. Many of the parts and machines so rejected were not beyond hope of repair, although perhaps many thousands of dollars had been spent on them in unsuccessful attempts at repair. When it is feasible to repair a tool or machine the cost will seldom exceed ten per cent of a replacement, and often it is only one per cent. So it is plain that the expenditure of millions of dollars now wasted in rejected tools and machinery might be avoided by a little more attention to the proper care of machines and tools and by some knowledge of repairing. All tools and machines depreciate, but the slower the depreciation the slower the annual charge against it. A good repair can almost always be made at a fraction of the cost of a replacement.

Barring accidents, the majority of breakdowns to machinery are caused by their being operated with an overload or when in bad condition. Shafting gets out of line, bearings run hot, machine foundations settle, and machines get out of order. In fact, starting with everything in first-class condition, the tendency all along the line is toward gradually increased power consumption and deterioration of equipment. The time has passed when it will suffice simply to keep the plant running. Everything entering into the running of a shop—coal, power, light, labor, tools—is expensive and must be carefully watched in order to get the most for the time, energy and money expended. Never stop looking for leaks. The abuse of machinery is one of the common leaks in many shops.

With the introduction of modern machinery and methods and the phenomenal growth of industry, the old practice of fixing has been found to be wasteful and inefficient. All processes are most economical when they are the least interrupted by breakdowns or failures of tools. To accomplish this ideal condition the necessity for fixing must be avoided. This is in part what is meant in using the term maintenance. The other part is the cutting of expense in every possible way and the general upkeep of the entire property, buildings, furniture, fixtures, heating and lighting, replacements and every item directly chargeable to general overhead expense. It is, then, the duty of the maintenance engineer to keep down the rate of depreciation by taking proper care of all physical property, making periodical inspections, and making proper reports and recommendations to his superiors for improvements that will lower costs. In addition to all this he must keep the plant running. Badly run-down equipment is a notable example of inefficiency, because it requires excessive effort to make it perform its proper function. If spent for maintenance or invested in new machinery and furniture the money thus wasted would in many instances pay for the scrapping of the old. The natural sequence of this is a general increase of labor efficiency, and the utilization of funds formerly lost in leaks.

Maintenance problems are individual, since no two printing plants are the same in size, layout or local conditions. But undoubtedly increasing difficulties will eventually turn every printing manager's thoughts in this direction. Costs must come down, or many are doomed to go under. There is a field for realizing large economies that will materially lower costs, and the proper organization of a maintenance department in your plant points the way.

Every business has a high and low peak of production. When production is lowest is the best time for making needed repairs or for a general overhauling. In spite of all precautions emergencies will arise that demand immediate action. It is the duty of the maintenance man to be alert at all times and to anticipate as far as is humanly possible the needs of the plant in the way of upkeep and repairs. He must not wait until a press breaks down completely before he makes repairs, but rather he should keep a weather eye on that press and discover signs of weakness in it. In like manner every piece of equipment should receive the same care and attention.

Careful observation in the average shop will show that much valuable equipment suffers from lack of proper treatment at the hands of the men who use it. The men, like children, are not properly trained and they do not appreciate the value of tools unless they have to buy them. The management seldom gives a thought to instructing the men to have a proper regard for the machines in their shops, and in most cases the abuse of machines is accepted as one of the things that just have to happen.

We can not say that either managers or men are wilfully negligent in this respect, but the economic loss resulting therefrom can not be overestimated. It is seldom realized until the shop is completely run down. Then there is the alternative of going into bankruptcy or having a general shakeup from top to bottom; and perhaps the entire business ultimately comes to ruin.

Any man who has to buy printing presses or any other tools and supplies used in a printing establishment knows that they cost real money. But the average American workman has a total disregard for the proper care of expensive tools and machinery which are provided for him, and which in one sense are his own, although he may never come into a title to them. This practice grows into a habit. It can make or break an individual, or it can make or break a large industrial organization. Indeed there are few workmen who have the slightest notion of what a tool or machine is worth in dollars and cents, and the "I don't care" spirit is common. This fault is partly traceable to the employer. He fails to train his men to have a proper regard for his plant and tools, and consequently he pays for his neglect in costly repairs or replacements. Often he is not sure whether or not a new man is a competent pressman, and allows the man to go his own way the very first day. Not long ago I saw a valuable press in a fairly large plant made a total wreck in a very few minutes for this very reason. The man had failed to

lock the chase properly and threw the power on full. No need to tell what followed. The job was a total loss and the press had to be rebuilt. If this shop had a maintenance man his salary would have been paid on that one job. He could have discovered before it was too late that the man did not understand his business, that he did not know that particular press. In this shop the foreman was so busy that it was impossible for him to be with a man on every job to see that he started right and make sure that he knew what he was about. He had to take a chance, as many another foreman does at times.

The right maintenance man could and would cöoperate with the foremen, and it would be to his interest to see that valuable equipment was properly handled at all times. That would be his duty, for the employer would expect him to protect his property from damage. In the proper performance of his duty the maintenance man has many obligations, both to his employer and to the minor executives. He can relieve the foremen of many mechanical details, thus giving the foremen greater freedom to look after actual production. There are many details that his superiors seldom think of, especially if they are not familiar with mechanical details.

Perhaps not many printers are directly interested in maintenance matters, but certainly they all are interested in keeping down manufacturing costs. They should, however, take as much interest in maintenance as they do in production, for the latter is very much dependent on the former. The direct advantages of proper maintenance are many. Most prominent of these are: lower production costs, increased output, improved quality and smooth running conditions at all times. When production is interrupted from any cause, very naturally the cost goes up; and when the operation of the plant, or of any part of it, is seldom stopped, production costs may be kept down to a minimum.

When everything is in good condition the results will be a better product, a slower rate of depreciation and fewer breakdowns. This condition means an advantage over competitors who may not take the same interest in keeping their plants in the best of condition. Maintenance works much like interest on money; in a word it is nothing more than insurance against the day when your old equipment must be replaced. You have to meet the cost of upkeep in one way or another. In the course of a year printing plants lose many hundreds of production hours by not providing against emergencies.

The production department is the most important of the whole business. On it depends financial success. The business is almost entirely based upon its requirements and these should be met first. Second in importance should be a properly organized maintenance department to keep the plant running. The two go hand in hand. It follows then that if you give your plant the best of care, only the best will come back to you.

"... But the Patient Died"

By MARTIN HEIR



OME two or three years ago Batten's Wedge, a four-page leaflet issued by the George Batten Company, Incorporated, contained an article headed as above which in a convincing manner handled a problem of utmost importance to every commercial printer. We are now calling

it back to life because it seems to answer in its own way a query we are all interested in: "What's happened to the printing business?" We are devoting lots of time and untold columns of space eulogizing the universal appeal of advertising, and how this advertising can help to increase our customers' sales — to make it profitable to those who buy it. But is this the real problem? Isn't there a possibility that the root of the evil still is hidden below an unturned surface? Let's consider the charge and call our witnesses before the bar and see what the evidence is. First, the charge as contained in the article from Batten's Wedge:

You have heard the statement, "The operation was successful, but the patient died." There was a time when we thought this remark was a sarcastic fling at surgery. Later we learned better. A doctor of some eminence used those very words in describing the removal of a bullet from a man's head. When asked how the operation could be called successful if the patient did not survive, he gave an illuminating explanation:

"The man did not die because an operation was performed, but because he had received a gunshot wound on the brain. He survived the operation; he could not survive the effect of the bullet. The operation was successful because it proved that the bullet could be removed. The shot was the thing that was

"If the patient had been strong enough to recover from the original wound, the fact that the bullet was removed would have saved him."

So this remark that "the operation was successful, but the patient died" has a legitimate and useful significance, after all.

You have seen the counterpart of this in business. Well planned and well executed advertising has more than once done its work, while faulty sales policy or ill advised financing has wrecked the advertiser's hopes.

There are, unfortunately, plenty of cases where the advertising sold the product once, but the product could not repeat its own sale.

Then there is the case where "he had a good product, but never quite seemed to make a go of it." There are thousands of cases like this, where the right advertising never got a chance.

Advertising is not surgery, although it is comparable to surgery in two ways: even successful advertising can not keep alive a business that has been fatally hurt. And sometimes the successful operation of advertising can make a deserving business thrive when previously its growth has been disappointingly slow.

In an editorial headed "Still Miles Apart" the Editor and Publisher says:

One of those magnificently printed four-color process magazine advertisements, showing a happy family seated about a new-fangled radiator, glowing with warmth and comfort, hit this writer's eye in February. The heating arrangements at home were not satisfactory and a wintry blast was blowing from the sea. The combined circumstances induced a letter to the signer

of the advertisement. We stated the location of our humble cot and asked for detailed information concerning that heating machine which made advertisement children's cheeks shine like pippins, and father and mother to lounge in the faultless library in supreme contempt of a raging storm without. We followed all the directions of the advertisement and even went further—we drew a simple sketch of the floor plan of the old homestead, indicating the need and asking prices, or the name of a local dealer.

A week later a neat form acknowledged our letter, but it gave no valuable information or clew to the address of a local dealer. Three weeks passed and then came one of the finest pieces of printed matter it has been our pleasure to see. Color printing until our eyes ached, quality of paper that would have graced a wedding invitation, marvelous description of the heating plant and fixtures, a great selling talk anent coal economy. But not a word concerning where this precious contrivance might be found in this neck of the woods or possible adaptability to the old homestead.

This editorial is prompted by the receipt today of another batch of resplendent circular matter from the advertiser. It must have cost a fortune to produce. The heating machine is embossed on a dainty cover. It is shown again, in colors, in a pasted-in sheet, and ten additional times is it pictured in a single book. There is a moving story of the life of the inventor of this graceful, elegant, harmonious, chaste, compact, symmetrical, classic, economical, indispensable heating device, the wonder of the age, but still no word concerning dealer or price.

Conservatively, the advertiser must have spent a good fivedollar bill on this prospect and we are still miles apart on the essentials of a trade. Being in the market for a heating machine, at least for next winter, we shall now keep our eyes open for a nice little black and white announcement on news-print which will indicate where we may go and have a sensible business talk with some one who has some kind of heater for sale at a price.

This case is offered in evidence as Exhibit A. A jury of printers capable of sound judgment will readily see its worth.

Exhibit B we pick from *Coöperation*, the houseorgan of the Speaker-Hines Printing Company, Detroit. It reads as follows:

A Detroit manufacturer, making an appliance used in factory equipment, needed some new machinery for his own factory. In a trade paper he saw a very well written advertisement, setting forth the general merits of a particular machine which he believed was the one he wanted, so he followed the request in the advertisement and wrote for the catalogue. He waited two weeks and then received an indifferent letter, with which was enclosed a sixteen-page, envelope-size booklet.

This booklet, so the receiver says, did not tell him one thing that he wanted to know about the machine. It told him the machine had a solid cast-iron standard, a steel plate table, bronze bushings, etc., but he had to guess how it would work and what its production value would be. He said the booklet and letter looked so cheap, so indifferent, that he kept them on his desk for a day and then threw them in the wastebasket.

This was the only time the possible buyer heard from the machinery manufacturer; there was no follow-up.

In the cases cited in the exhibits the "operation was successful"; no doubt about that. The printing did its work. It created a desire to possess; it impelled action. Everything was favorable to a sale. But the patient was allowed to die of inattention. The printing was not allowed to do to its fullest extent the work for which it was intended.

Undoubtedly there are many more such cases—thousands of them. Without doubt there are men and women every day who, after reading some efficient piece of advertising printing, act on the spur of the moment and either request more information or otherwise signify interest, to receive, in the course of time, either an indifferent reply in the shape of a filled-in form letter or some irrelevant information not asked for, while the information sought is lacking.

The pertinent question, therefore, seems to be: What's the use of spending good money for printing when it is not allowed to do what it is intended to? What's the use of filling the mails with a lot of interestpromoting advertising as long as the interest is allowed to die because of indifference or inattention on the part of those most concerned?

This may be a somewhat pessimistic point of view, but the evidence related surely must be given consideration when a more intense marketing of the printer's product is the problem. It may open a new field for the progressive printer. It is only reasonable to suppose that when a manufacturer is not getting sufficient returns from his advertising—or thinks he is not—he will blame the advertising, although the real cause may be in his own organization. Thus advertising gets a black eye without being in the least to blame.

Permanence in Paper

By ALBERT HIGHTON



HE illuminated manuscripts of Arab literati and medieval monks arouse the interest of a printer not only for their beauty but for their quality of permanence. The material on which the lettering is so lavishly and colorfully expended was apparently intended to last for all time.

Vellums and parchments written upon more than a thousand years ago are in a condition as perfect as when they were first inscribed.

How important it is that public records, wills and testaments, especially those entailing property to successive generations of heirs, should be inscribed or printed on a medium having durability as an outstanding character! Much costly litigation has ensued because deeds written on an unstable paper have disintegrated to such an extent that clauses have become undecipherable or lost altogether. Such conveyances have failed of their intention and rendered null their original purposes.

Vellums and parchments can be made as durable as those of the past, but it is inexpedient, certainly economically prohibitive, to readopt them for common printing use. True, the higher grade papers of today, particularly those made by hand, as well as the bonds, ledgers, and a few other varieties which are manufactured with great care, are of a texture that will endure through decades.

Unfortunately, the largest number of papers now manufactured, namely news print and book papers (classed as the cheaper grades), do not have endurance as an inherent quality. At best, they may last little more than a generation. Yet if the literary output of the present is to remain a heritage for future generations, one might reasonably ask if the interest of economy is greater in importance than the quality of permanence.

Imparting this quality in paper, it would seem, should merit greater attention from paper manufac-

turers; more of their effort might profitably be devoted to finding a solution of the problem.

One important manufacturer has already put his mind to a study of this subject and is conducting experiments through the inverse method of artificially ageing paper. He subjects various papers to this test, thus determining their respective enduring qualities. By such means he forces, within a short period, a result that in a natural course would be measured by years. Thus working back he ascertains which of the basic materials employed are responsible for the deterioration, and his experiments are guided according to his findings and chemical analyses.

At least two government laboratories have shown interest in the question, the durability of a paper for documents and records being their special concern. Their efforts, however, have not been nearly so constructive in character as those to which we have just referred. The German government, for instance, in 1893, after certain experimental tests, merely determined the specifications of durability which the paper for important documents was to meet. Similarly, our own government, after some investigation, passed a law in 1911 that papers to be used for the government comply with certain standards of endurance.

As is generally known, many of the common papers are made of ground wood or mechanical pulp, the fabric of which has been reduced by mechanical means. To the peculiar lignin properties contained in the wood, it is claimed, disintegration is largely attributable. Another material entering into the composition of many papers is "chemical wood" - a pulp which has been defibered chemically by dissolving the lignin content. In such treatment the injurious lignin is largely removed, yet in instances where the process is not sufficiently thorough traces of it still remain to produce a more or less deleterious effect on the life of paper manufactured from it. The undesirable effect is most pronounced when the paper is exposed to light and air, though there may be a natural deterioration in paper of low grades through chemical residues in the composition, even when kept sealed from exposure.

Discoloration — yellowing of the edges — is common in these papers. In contrast with them, most of the newspapers and books printed fifty or sixty, even a hundred years ago, are still in a good state of preservation, there being very little, if any, discoloration.

All kinds of cellulose material have been used for papermaking, but apparently rag is still the best basis of permanence. It is defibered mechanically and purified of grease, coloring and other foreign matter by a chemical process, which also frees the fiber of the injurious lignin. The cost of rags, however, precludes

its use for the cheaper papers.

Cellulose, of course, is the basis of all papers. It is also the fundamental structure of all vegetable tissues, and is found in large proportion in the wood of trees. Spruce, for example, which is preferable for papermaking material, is richer in cellulose than most woods. When it is realized that prepared cotton rag contains over ninety-one per cent of cellulose and no lignin, the remaining nine per cent being largely water, while spruce has but fifty-three per cent of cellulose and more than thirty-five per cent of lignin, with nearly twelve per cent of water, it will easily be seen why rag is much superior as a papermaking material.

Newspapers are generally considered a ephemeral in nature, to be tossed aside when read, yet as running records of history they are of immeasurable worth and, as such, are carefully treasured in our libraries and other institutions of learning. Librarians for many years have been much concerned over the impermanence of the paper on which are printed the daily records of the world, and have attempted to overcome the difficulty of preservation by various expedients. After seven years of experimental work the New York Public Library found a means of preserving its newspapers by carefully pasting each sheet within two sheets of very fine transparent tissue paper. "This method," it claims, " shuts the original sheets from the air, reduces the legibility but slightly, strengthens the page, and permits its free handling without danger of disintegration." But the method is costly and is subversive of the principle that prevention is better than a remedy. Moreover, it still remains to be demonstrated whether or not in the course of years the newspapers thus treated will succumb to the fate of disintegration.

Here is a recommendation which may prove less impracticable than it sounds; possibly it may already have been tried: Let every newspaper proprietor, after the regular editions are printed, run off a certain number of copies of each day's edition on paper of enduring character. These special copies could then be mailed to libraries or other institutions to file for future gen-

erations of readers.

Since no satisfactory method of imparting a permanent durability in the cheaper papers has yet been developed, it still remains for publishers or others who would have their works remain readable by future generations to select for their purpose only papers containing a large proportion of rag.

Put Your Brains Into Your Customers' Business

By WILL H. MAYES



UPPOSE you were selling merchandise with poor success or were even fairly successful with your business methods. And suppose another merchant, who had started with practically no capital and had in twelve or fifteen years built up the most prosperous business in his territory,

should say: "I can tell you exactly on what my success has been based and how you can succeed as well as I have." You would likely listen and would profit by what he would say.

Speaking before the Associated Advertising Clubs of the World in session at Houston, Texas, B. F. Johnston, president of the Johnston Printing & Advertising Company, Dallas, told in such plain terms how to succeed in the printing business that it looks as if any person who knows printing and advertising and has enough intelligence to follow directions should succeed. Mr. Johnston started in business without any other capital than love for the business, an idea as to what he wanted to accomplish, a determination to succeed, and the energy necessary to success.

In his talk he divided printers into two classes in regard to their trade territory; those who say, "All these people must have printing; we will get out and get our share of the business"; and those who say, "All these concerns are interested in getting more business; we will get all we can do by helping them attain their goals." In the first class are those who are satisfied to take what comes their way - if they can outfigure the other fellows. When they come across a concern that would like to leave the beaten trail by trying constructive printed salesmanship, they agree to all the suggestions made, humor the concern on the assumption that "the customer is always right," and turn out work that first-class printers know to be lacking in all the qualities of printed salesmanship. The customer soon sees that there is something lacking, that the printing does not have the pull it should have, although he may not be able to point out the exact trouble. He finally drifts around to a printer who knows what is good advertising and what is not, who puts brains into his work, and who, when necessary, has the courage to tell the customer that his stuff is about as bad as possible.

The printers who succeed, according to Mr. Johnston, are those who "look at the customer's require-

ments from the standpoint of advertising and selling, and insist that whatever he sends out must conform to the highest standards of modern merchandising. You must become more proficient in making the same area of paper yield a greater crop of attention, reader interest and returns. You can do this by disabusing your mind of the erroneous impression that the customer isn't amenable to suggestion. If the customer wants a sixteen-page booklet, turns in the copy and gives you his idea of the matter, analyze the booklet in the light of what he wants to accomplish. If you decide that he has done a good job of planning and writing, go ahead and execute his idea. If you see improvements that might be made, suggest them and give your reason. Usually you'll find that he appreciates your coöperation and will continue to favor you with his business."

To show that he was not theorizing Mr. Johnston cited a few cases in his own experience:

"A concern selling incinerator plants to municipalities submitted copy and a rough dummy and asked for a price on ten thousand booklets. Upon examination we decided that the dummy was far short of what it should be. We turned the thing over to our service department, had a new dummy made up, arranged the copy as it should have been, and rewrote some of it. When we gave the customer a price, we gave him an estimate on the idea he had submitted and also an estimate on our idea. The price on ours was just about double what it was on his, but it didn't take him long to discard his and accept ours at the higher price. At the same time we made a regular customer of him.

"A wholesaler had been in the habit of shopping around for his advertising literature. He asked us for an estimate on a large booklet he was planning. He was prepared to use expensive artwork, good paper and good ink, but his idea was fundamentally wrong and his copy was weak. We looked the proposition over and when we quoted him a price we told him we felt we could render him a valuable service in the way of revising his copy and changing his layout. We thought he might resent this, but we didn't believe he would put personal feelings above business success. He was delighted with the proposal and told us to go ahead. The next time he was planning a piece of mail advertising he called us in and asked for a suggestion. It wasn't long until he turned his entire mail advertising appropriation over to us.

"A public utility company operating throughout the country had up a matter of rate adjustment. The company prepared a piece of mail matter setting forth its side of the question and we were asked to submit a price on the job. When we read the copy we realized that it lacked the intimate touch essential. We rewrote it and took it back to the executive. He read it and then said to our representative, 'Why did you change our copy?' 'Because we were convinced that yours was too technical to be understood by the public and too cold to be appreciated. We suggest this because we feel that it stands a better chance to do what you want it to accomplish for you.' 'Fine,' said the utility man. 'In all my twenty years of dealing with printers

this is the first time a constructive suggestion has ever been offered. I appreciate it.' We got the job without further competition and have been doing this company's printing ever since."

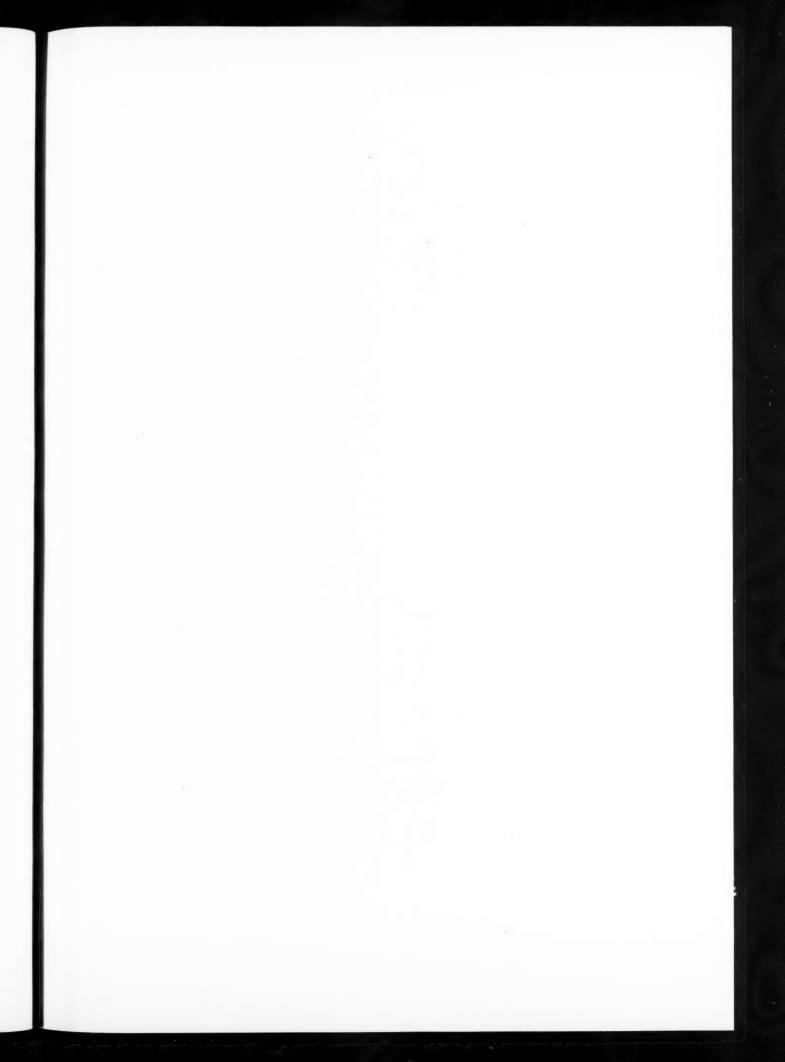
Every printer has found that about his hardest job is to advertise his own business. He is so close to it and lives so much with it that it is hard to get the proper perspective in his advertising. The same is true with the average concern. Even the big manufacturers with national distribution and high-salaried advertising managers and well organized advertising departments find it necessary to call in agencies to handle their advertising, and they get better results thereby. The printer with a capable service organization usually can suggest helpful improvements, and where such an organization is not possible because of the limited demand for constructive printing, the printer should be sufficiently acquainted with business to give valuable advice to his patrons.

"In this modern age," said Mr. Johnston, "the printer has no one but himself to blame if he fails to make a success of his business. The paper manufacturers have so standardized papers that there is no occasion to keep capital tied up in the stock room. They also have worked out a system of distribution equivalent to carrying the printer's stock for him. He doesn't have to buy the paper until the job has been sold. The machinery manufacturers have in like manner done a fine job. Modern labor-saving machinery is available to every printer to assist him in doing good work at a minimum operating cost.

"Every printer can know what it costs him to do business. If he loses money on the work he does, he has no one to blame but himself. As a rule, the 'figuring' printer that does not specialize never makes any profit. He never builds a business; he does not know his costs; or if he does, he pays no attention to them. The printer who will adopt the standard cost-finding system, and live by it religiously, will do a better business and make more profit.

"With all modern machinery and supplies, with a definite cost-finding system, the printer's problem resolves itself down to the personal equation. If he has the brains, the foresight, and the energy, he will have comparatively easy sailing. Advertising is no longer an experiment. We know pretty definitely the reaction of business under a known set of circumstances with certain treatment. The ranks of consistent advertisers increase constantly as new concerns come on the scene and as old concerns wake up to the possibilities.

"We know that publication advertising is not sufficient. It takes mail advertising to bridge the gap, to bring about the all-important intimate contact, to complete the chain of modern advertising. Direct-mail advertising must come from the printer. The manner in which it comes from the printer and the continued and increasing use of it depend upon the printer himself. If he has caught the vision of modern business, he will put advertising sense into the printing he produces and thereby will continue to grow. He will learn how to keep his customers' machinery busy and will thereby keep his own busy."





SINCE 1843 EAGLE WHITE LEAD IN OIL
HAS BEEN USED TO PROTECT AND BEAUTIFY
THE HOMES OF AMERICA

Appropriate use of color for frontispiece illustration of a book entitled "The Painting of Homes," issued by The Eagle-Picher Lead Company, Chicago. Credit for the book is due Maurice H. Needham, president of the Maurice H. Needham Company, who supervised its production, the printing being by The Henry O. Shepard Company, Chicago.



By S. H. HORGAN

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department.

Replies can not be made by mail.

Photoengraving With an Amateur Outfit

Here is a query that is repeated frequently. This time it comes from Pittsburgh, Pennsylvania. "I have a 5 by 7 Seneca camera, No. 8, with long bellows, fitted with $7\frac{1}{6}$ Zeiss lens of F. 4.5. I can make the lens ten, fourteen or seventeen inches focal length. While, of course, this outfit is not the correct thing for photoengraving, could we not use this camera and lens with success? How long an exposure would this lens require for a process film outside on a bright June day with the F. 8 stop, etc.?"

Answer.—The query as to the exposure time, without any further specifications than those given, is like the query as to the age of Ann. In these days when all are within reach of well equipped engraving plants any one who goes into photoengraving with an amateur camera will lose his traditional shirt, but it will be without advice or encouragement from this department.

Munder's Art Preserved for Posterity

From Norman T. A. Munder, Baltimore, come two color prints imbedded between sheets of transparent celluloid so as to be protected forever from the action of the atmosphere, moisture, chemical fumes, water and everything but fire. One of the prints is the famous Dante and Beatrice stained glass window in sixteen printings, the progressive proofs of which are on exhibition in the print section of the Library of Congress. This is one of the prints in color of today that will be of most interest centuries from now, and it is important that it should be so preserved. The ground glass appearance given the surface of the celluloid rather grays the brilliancy of the colors, this stained glass window being one of the few color prints that can stand a reduction in brilliancy. The progressive Mr. Munder is ever striving to improve his art; it is to be hoped he will find a field for this his latest achievement in the art preservative.

Mercurized Printing Surfaces

It has long been known that when mercury is rubbed on the surface of a metal plate an amalgam is formed that repels printing ink. Taking advantage of this principle, Ronald Trist has patented what is claimed as a durable mercurized planographic printing surface. His invention is in brief as follows:

A flat iron plate is given, by electrical deposition, a layer of nickel, say one one-thousandth of an inch in thickness. The nickel surface is coated with bichromated fish glue enamel, and a print is made on it from a negative. After exposure the enamel print is developed and carbonized in the well known manner. The nickel-surfaced plate, bearing the carbonized enamel, is etched slightly with iron chlorid. The plate is then washed and the etched areas are immediately electro-deposited with some metal with which mercury will amalgamate, such as copper, silver, gold, or preferably copper and silver successively. The fish-glue image is then removed with an alkali,

and the plate rubbed with metallic mercury, which forms an amalgam on the copper-silver areas and repels printing ink. The object of the invention is to produce a planographic plate that can be printed on a typographic press.

Karl Klietsch Today

The story of Karl Klietsch, inventor of rotagravure, in the April issue of The Inland Printer prompted a New York photoengraver to visit him. After a busy life given to photography, caricature, painting, etching, perfecting photogravure



Karl Klietsch as He Is Today

and inventing rotagravure complete, he is enjoying his days in a pretty villa in the suburbs of Vienna. He was cordial until the camera was produced and his permission asked to make a photograph. Then the former vigor of the giant showed itself, for he was a powerful man physically. He threatened to use his cane on the visitor, for he is extremely modest and resents publicity. He relented, however.

Klietsch has lost the sight of one eye. Before him was the article about him in The Inland Printer for April, 1925. He had no criticism to make on the facts given therein, except to say: "They thought they stole all my secrets, but they didn't!" He would not divulge what it was they missed.

The article on Karl Klietsch was translated into No. 38 of Zeitschrift fur Deutschlands Buchdrucker. It is also found in Le Procede for April, 1925, and is being translated into Spanish and Japanese, with Scandinavian and other countries yet to be heard from.

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Photoengravers' Publicity Is Educational

The publicity campaign that the American Photoengravers' Association is using in the trade journals has been educational in several ways: It has taught the public in a dignified manner the importance of photoengraving in present-day life. It has shown that photoengravers may appropriately utilize for their own business their art, which has built up so many other lines of trade and on which their continued success depends. Numerous applications of illustrating to advertising have been demonstrated. A valuable educational feature has been the difference in the printed results found in these printing-trade publications. Nickel-faced electros as near alike as anything can be will be sent to two magazines. In one of them the printed halftone will be bright, clean and snappy, while in the other the result will be flat and smudgy. This should teach advertisers that the old adage about "the proof of the pudding" holds true here. The proof of the photoengraving is after all in the hands of the pressman.

Engraving Requirements of Condé Nast Press

Here are the most important requirements in engraving for the Condé Nast Press: "Black halftones 120 screen, and color halftones 133. The order of proving color plates should be yellow, black, red and blue. Black should be proved on wet yellow, then allowed to dry; then red; then blue on red before red dries. If a rich solid is required, such as in black, a ten per cent yellow, ten per cent red, fifty per cent blue and one hundred per cent black always gives the best printing result. The colored inks used are those adopted by the Photoengravers' Association at their convention in 1920. All vignette or silhouette color sets should have corner marks to indicate the proper square-up of the set and should also have registry marks. Original halftone plates should be supplied in every case, unblocked and with bearers to facilitate proper electrotyping. The practice of including a slug of solid color in the margin of proof to show full strength of color should be followed."

Relativity of Printing

Theodore Regensteiner, president of the Regensteiner Corporation, Chicago, has forwarded an advance copy of a timely book entitled "Relativity of Printing." It is a most concise description of the relief, planographic and intaglio methods of printing in use in his own establishment. The illustrations are exhibits of all three methods of printing. The introduction states: "The writer, having devoted thirty-three years to pioneering and developing the colortype, offset and rotagravure illustrating and printing methods, today heads the only corporation in the United States operating all of these methods, and therefore feels that in setting forth in plain language a complete description of each process, its relative merits and its proper application, he is rendering a distinct service to the buyers and users of printing."

Just this Mr. Regensteiner does in his chapters on "Relief or Letter Press Printing," "Planographic or Offset Printing" and "Rotagravure." One of the most valuable features of this book is three inserts of the same subject reproduced by the three methods, relief halftone, planographic or offset halftone and rotagravure halftone. The relief halftone is printed on coated or enameled paper; the offset halftone is printed on uncoated, antique finished paper, while the rotagravure halftone is on calender coated paper. It will be found that the relief halftone gives the brighter, crisper, snappier result. The offset is softer and grayer in color, the figures and lettering in some places being scarcely legible. Rotagravure has the advantage of being soft as well as brilliant, due to the deep velvety shadows.

Having described the fundamental differences between the three processes Mr. Regensteiner proceeds to give their "relativity." He says: "If you have in mind a piece of printing,

of either a catalogue or an insert, or for any other purpose, where the appearance of paper or brilliancy of ink is paramount, the process of relief printing should be chosen. On the other hand, if your printing and the subjects you intend to portray require a touch of artistic softness, and where its appearance would be enhanced by the use of uncoated paper of antique finish, nothing but the offset printing process will insure a first-class job. An illustration printed by the rotagravure process is richer in color, tone and artistic quality than if printed by either the letterpress or offset process. The picture stands out prominently, because the ink is piled high where required, a thing entirely impossible by either of the other methods, as previously explained."

NOTES ON OFFSET

By S. H. HORGAN

Factors When Printing on Grained Metal

J. H. Harrison, instructor, College of Technology, Marchester, England, finds that bichromated colloid sensitizers for grained metal should be prepared the day before being used. They attain a maximum sensitiveness about the second day and maintain this until about the fifth day when sensitiveness begins to lower. An old solution of fish glue or albumen is frequently the cause of scum. He says the distance of the light from the sensitive plate, in the printing frame, produces an influence on gradation values. An increase in the distance between the printing illuminant and the printing frame will produce an increase in contrast, when printing from halftone negatives, on the sensitized metal. Decreasing this distance will, even allowing a proportionate reduction in exposure time, produce a flattening effect on the gradation.

Two and Four Color Web Offset Presses

For some few years, two-color sheet-fed offset machines have been in use. These led to presses for printing two colors from a web of paper instead of feeding sheets automatically. Visitors returning from Germany tell of the number of periodicals in Berlin that are now printed in two and four colors from web fed offset presses. These include comic as well as serious publications of large circulations. Sometimes the artist draws the colors on the grained plates, as was formerly done on stone with Puck, for example, in this country. Transfers pulled from these original plates are transferred to as many press plates as there are presses. But the great mass of the illustrations in color are produced by two and four color separation halftone negatives printed photographically on as many press plates as required. We must expect in this country to see publications printed in this manner from offset plates prepared by photo-planography.

The Aquatone Process

A long list of questions comes from a Pittsburgh company regarding the Aquatone process. All inquirers are recommended to read what the inventor of Aquatone said about it before the Litho Club in New York. His address is published in the Offset Printer, 41 Park Row, New York, issue of June 17. Among the startling statements by Mr. John are these: The present price for the Aquatone plate, to print a 36 by 48 sheet, is \$5. This plate sensitized, photoprinted and developed ready for the press adds but \$1.50 to this. Of course, this does not include the making of the negatives. As to the edition, Mr. John said: In actual operation, the Aquatone plate has been made to yield more than 45,000 impressions on fine work, producing a sheet the full size of the press. The pressman who can not get 45,000 copies off of his Aquatone plate - the last copy as good as the first - should look to his press.

Uniformity in Style

By MARTIN HEIR



HEN, in the June issue of The Inland Printer, we made "A Plea for Uniformity in Style," we did not expect that the response would be as unanimous as it has proved to be. We expected that somebody in authority to say the word would rise in dignity and demand that the free-born American citizen be allowed to choose

his own style, regardless of what detrimental effect that might have on compositors and proofreaders, and regardless of how much the cost of composition would be increased by such action. Not-so, however. Practically every one in authority to say the word, who has so far said it, is heartily in favor of the movement and has promised to help it along to our goal.

Just have a peep at the array of authorities listed below and see how enthusiastic they are in their approval. Any reform movement assured of such help can not fail of success.

We feared at the start that the editors of the business papers would be hard to convince of the desirability of uniform style. As a rule they are business men of a pronounced type; not idealists. As such, they would naturally object to anything smattering of idealism. But they did not. In fact they saw the point at once when the movement was called to their attention. They saw at once that a printing plant with ten, fifty, a hundred publications, each with a different style, could not be expected to work so efficiently or produce the work so cheaply as one with the same number of publications but all with the same style. Therefore at the May meeting of the Chicago Business Editors' Association a committee was appointed to consider the matter and frame suitable resolutions. At the June meeting these resolutions were read and unanimously adopted, as follows:

To the Chicago Business Editors' Association:

Your Committee on Uniformity of Style respectfully submits the following resolutions for your approval and adoption:

WHEREAS, A movement has been started for a uniform style in capitalization, punctuation and spelling of certain words on which there can not and should not be any difference of opinion from an orthographic viewpoint; and

WHEREAS, This movement is intended solely to simplify the work of the editor, author and printer, and thereby help to reduce printing costs; and

Whereas, This movement is the result of a discussion on "Style" at one of the regular meetings of this association, be it

RESOLVED, That this association go on record with an endorsement of such a movement and promise to use all means within its power to help it along to a fruitful termination. Be it further

RESOLVED, That the association's representative to the National Business Editors' Conference be instructed to bring the movement to the attention of that body and as far as practicable obtain the aid of the conference in a nation-wide campaign for uniformity in style as aforesaid, such a campaign to culminate in a committee of representative men selected by the newspaper and periodical publishers, book publishers, newspaper and periodical editors, dictionary and cyclopedia editors, deans and teachers of journalism, and employing and craftsmen printers; such committee to decide on the "style" recommended for adoption.

A decided step forward has thus been taken. Next to the editors of the daily newspapers of the country, the magazine editors would probably be the class of men most directly benefited by such a move. This from a strictly utilitarian viewpoint, however. Financially, the publishers, without doubt, would be most directly benefited, as they have to foot the bills for these unnecessary costs. But the benefits to the editors would even top all financial gain because they would be saved

the fear and worry about errors constantly creeping into their publications owing to this chaos in the composing room and in the proofroom. This view is amply proved by the following contributions from leaders in the field of journalism.

Professor Willard Grosvenor Bleyer, director of the School of Journalism of the University of Wisconsin, writes as follows:

I heartily approve of your effort to secure uniformity in style, as set forth in the June number of The Inland Printer, an advance sheet of which you sent in your letter of May 11.

If such uniformity is to be obtained, it seems to me that you will have to secure the coöperation of at least four large groups:

(1) Book publishers; (2) magazine publishers; (3) newspaper publishers; (4) job printers. As there are national organizations representing each of these groups, it might be possible to secure the appointment of a committee by each and to have these committees unite in a joint committee to thresh out the whole matter of typographical style.

On such a basis it would be a matter of five years at least before results could be achieved, but it seems to me that the effort is worth making.

I am enclosing a little style sheet which we have used in the Course in Journalism for a number of years, and which we have had adopted by the two local daily papers and the university daily paper, so that so far as daily journalism in Madison is concerned we have secured a reasonable degree of uniformity. This little style sheet is not set up as a model, but simply as a means of impressing upon our students the necessity of following consistently one style in their work.

I should be glad to coöperate with you in every way possible, and to bring the matter to the attention of the two associations of teachers of journalism, the American Association of Teachers of Journalism and the Association of American Schools and Departments of Journalism, both of which will hold their next annual meeting in New York in December. Probably we can arrange to have one or both of these associations represented on a large national committee if such is established.

Professor H. F. Harrington, director of the Medill School of Journalism at Northwestern University, writes:

I was interested in reading your discussion pleading for uniformity in style. You have, I believe, put your finger on a sorely needed reform. I hope something will result from your suggestion. Uniformity in style is a good idea, particularly in newspaper offices.

Professor J. W. Cunliffe, dean of the School of Journalism at Columbia University, writes:

I agree that uniformity in the matters you mention is exceedingly desirable, but I don't see how it is to be obtained.

Thus we have the approval of the directors of the leading schools of journalism. Professor Cunliffe is skeptical about the result, but we feel sure that he will stick with us until the result is obtained.

R. W. Palmer, managing editor of The Printers' Ink Publications, writes the following interesting letter:

I have read the advance page from The Inland Printer which you enclosed with your letter of May 11. These are things that are very near to my heart. I have been reading proof on Printers' Ink in one capacity or another for so many years now that you may well imagine just about everything in the way of dissimilarity in typographic style has come before me. There are a lot of these questions, however, that we don't seem to be able to settle even for ourselves, and I am wondering what effect even a more or less united effort by certain trade papers would have. I am, though, going to give the whole matter further thought. In the meantime I wish you all sorts of success in the big undertaking.

Dr. Frank H. Vizetelly, managing editor of Funk & Wagnalls' Standard Dictionary, probably has had more to do with correct style in the spelling of the English language than any

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other man now living. The doctor expresses his views on style uniformity as follows:

Your plea for uniformity in style certainly appeals to me, and no one would be more happy to aid you to secure it.

One of the defects that compositors and readers suffer from is diversity of word-division by the different dictionaries. When we printed the New Standard, we adopted a system of word-division that I reprinted at length in my "Words We Misspell."

As I explain on page 18, there are two systems for dividing words into syllables with which I am familiar, and these are explained. But, word-division is merely a small part of the problem of uniformity. Punctuation requires special attention, especially in these days when the half-baked stenographer or the idiotic operator, with the aid of the ill-informed advertising man, puts periods and commas outside quotation-marks, does not punctuate off thousands, omits the hyphens between to-day, to-morrow, etc., and plays fast and loose with points in general.

The late F. Horace Teall published a small book on "The Compounding of English Words," a subject to which he devoted years of study, and for which he evolved a system with a great deal of care. He followed this up with another book on "Punctuation," in which he cited reasons for the use of commas, but we live in an age of unrest when no one wants to take any trouble at all, and in the printing office as well as in the proofroom the game of passing the buck appears to be as popular as collecting the shekels; in fact, judging from my experience of the past four years, I am wondering whether we have any of the old-time proofreaders left.

But, looking at our own specific craft, I find certain anomalies. For instance, pressman and pressroom are given as solid words, but turning to proof I find proof-reader and proof-sheet as compound words and no record at all of proof room, but if proof-press, proof-reader and proof-sheet are compounded, then surely proof room would be the same.

I notice that you print post-office as a solid word, and that you are punctiliously careful (as you should be, of course, and you deserve every commendation for it) in printing composing-room as two words, and in hyphenating them when you use them as an adjective. The New Standard Dictionary hyphenates composing-rame, composing-machine, composing-room, composing-rule and composing-stick.

May I make what you may perhaps consider a captious criticism? In column 2 of your article I notice, "Should A. M. and P. M. be set in capitals, small capitals or lower-case?" Should that hyphen be between "lower" and "case" and not between "small" and "capitals"? So much for one phase.

I notice you quote "taboo." Surely a word that has been in the language since the days of Captain Cook and the Declaration of Independence is entitled to naturalization.

Letter-head as a solid word jars me almost as much as postoffice, but then in English we have bookseller as a solid word and
print-seller as a compound word.

I welcome your suggestion of the desirability of uniformity in style, and if you will drop me a line telling me exactly in what way I can help the movement along, I will do the best I can.

W. M. Beall, a Chicago printer, writes:

I want to congratulate the editors of The Inland Printer on the suggestion that a free and open discussion be started regarding "Uniformity of Style." This is something which has been needed and needed for a long time, for reasons stated in your article.

Tell me this: Why do printers put a comma and a period, the shortest and longest punctuation marks, on the inside of quotation marks, and when they come to the semicolon sometimes put it inside and sometimes put it outside? Here is what F. Horace Teall has to say about it: "The point in question is not strictly one of punctuation, but rather typographical. I decidedly prefer to have the quote-marks outside of a comma, semicolon, or period, always, as I am sure most people do. The other way is very unsightly. In my estimation the appearance is much more important than the logic. It is entirely neglected in most handbooks, and though usage varies, commonest practice always has the points inside, except occasionally an interrogation or an exclamation point."

My personal opinion is that all points look better on the inside of quotation marks, no matter how often or in what way they occur. The context clearly points out the meaning. Now, take your recent article where you mention the comma when used in a series: "Should or should not a comma be used in a series, as George, John and James?" Let us see what Mr. Teall has to say about this: "It is a singular fact that many printers omit the comma before the last of such a series, though there is no plainer occasion for its use. Nearly all authorities prescribe such use of the comma, and the weight of custom, as well as common sense, favors it. In each example the three classes are separately considered, and the omission of the second comma would unduly connect two of them, thus reducing the classes to two."

And every time this comes up in the proofroom there is a freefor-all discussion about it, and when this is multiplied by the "time" consumed in the various shops, the really good money losis something to think about.

I have a book in front of me which apparently was printed in the printing department of the University of Wisconsin, and yet is is so full of errors of punctuation it is disgusting; and the funniess thing of all, it is supposed to teach one the art of punctuation.

I think your suggestion is a good one, and I should like to see the discussion kept up until we actually get somewhere.

John K. H. Long, of New York, writes:

In answer to the article "A Plea for Uniformity" in the June issue of The Inland Printer, I have a few suggestions to make.

First, something should be done to bring home to authors the benefits they would derive from carefully prepared copy. If authors exercised the care that is required of operators and readers, the demand for uniform styles would be less. Every dictionary and every text book on English composition contains rules for preparing copy for the printer. But these rules are honored only in their observance in the classroom. After graduation they are discarded, and college men send in just as poor copy as high-school boys. The more I study the mysteries of punctuation and grammar, the more I hesitate to alter copy. Even the insertion of a comma may change the meaning the author is trying to convey, Of course, many times the operator's idea may be as good or better than the author's, so no one is any the wiser.

As a foundation for uniform office style sheets, I suggest the style book of the Government Printing Office. The style book is comprehensive, covering spelling, punctuation, the use of italics, and every point mentioned in Mr. Heir's article. This style book is used in the production of an immense volume of printed matter—all the work of the Government Printing Office. It is recognized by English authorities generally in this country. "Manual of Good English," by MacCracken and Sanderson, a text book of the Columbia University home study English courses, refers to it throughout on matters of punctuation and capitalization. The style book has the answer to any one of the thousand and one things that come before an operator daily. The style book is available to any one through the Bureau of Printed Documents, Washington, D. C. This is an important matter to consider in advocating any style or system.

Thus the good work has been started with a definite aim, a definite program, and with opinions clearly and forcibly expressed. To reach the goal, hard work may be necessary, but, as Professor Bleyer says, it "seems that the effort is worth making."

PRINTERS IN SOUTH AFRICA

A letter from Calvin Martin, a valued correspondent to The Inland Printer, now at Bloemfontein, O. F. S., South Africa, to Glen Stevenson, of Barnhart Brothers & Spindler, Kansas City, says:

"The average man works about five hours a day. All the printing offices start at nine, work till eleven, then they swill tea for half an hour, then at one they go to lunch. Everything is then closed until two o'clock. They work till a quarter past three, then swill tea for half an hour, then try to stick it out till five. It's sure the limit. Printing costs fully thirty per cent more than in the States, and the work is a crime. They pay less money for their help. You should see some of the plants. A man who is a *printer* can come here and coin money. Think of Christmas with 105 in the shade!"



By EUGENE ST. JOHN

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Replies to inquiries will be made by mail only when accompanied by stamped self-addressed envelope.

Label Varnishing

A Wisconsin printer requests information on varnishing

Answer.—This work is most economically done on a special varnishing machine with special oil or spirit varnishes.

Roll Feed for Platen Press

A Massachusetts printer inquires where roll feed attachment for platen presses may be obtained.

Answer.—The only one now on the market is for sale by George R. Swart & Co., Printing Crafts building, 461 Eighth avenue, New York city.

Best Mechanical Overlay

A printer in Alabama writes to ask which is the best overlay to use for cylinder presses.

Answer.—Probably the zinc is the best, but the chalk overlay has surpassed it in popularity, because cheap, good and easy to use. Ask A. M. Collins Manufacturing Company, Philadelphia, for further information.

Packing for Platen Presses

A California printer asks if isinglass is an available material for packing on platen presses.

Answer.— Sheet celluloid, nitrocellulose or photoengravers' rolled, ground and polished zinc (thinnest gage) are superior to isinglass in many respects.

Polished Bone Pleat Raisers

A Connecticut printer writes for information on printing on polished bone pleat raisers.

Answer.—A rubber form and hard drying halftone ink are best to print on polished bone. Ink may be rubbed off any impenetrable surface after it has dried unless it is baked or protected with varnish. Litho ink is baked on tin; varnish over ink printed on dull celluloid keeps the ink from rubbing off. Ink printed on varnished celluloid may be rubbed off unless varnished. After printing on bone, dry the ink with moderate heat, and after it is dry, dip in a good varnish and dry the varnish on with moderate heat.

Embossing and Smashing

Several inquiries have recently been received about smashing and embossing with the felt blanket.

Answer.—The gray side is glued or shellacked to the platen or cylinder or a thin card glued thereon. In smashing nothing remains to be done but regulate the impression for depth desired. In embossing the felt is cut away close up to the edge of the male die as with all embossing forces. In the case of very large dies any reinforcement necessary may be applied to the spots needing it by lifting an edge of the felt from the cardboard to which it is glued, pasting in patches of folio and gluing down the felt again on the cardboard.

Blue Superimposed on Orange Rubs Off

A Wisconsin printer submits a carton with a solid orange on which blue is printed. The blue is mottled and rubs off.

Answer.—The blue requires more tack to avoid mottling on the bone hard dry orange and paste drier to make it dry against rubbing off. Your inkmaker can furnish suitable inks.

Wants Books on Process Colorwork

A Minnesota printer asks where books on process colorwork may be obtained.

Answer.— Nothing of the sort is to be had, but you will find something on the subject in the issues of The Inland Printer of the early months of 1924 under "Some Practical Hints on Presswork."

Printing on Waxed Paper

A Canadian printer submits a print in blue ink on waxed paper which is mottled and broken, and inquires what is wrong with the print.

Answer.— A stiffer ink with more tack than the one shown is required for this paper. In an emergency you may render the ink stiff by adding to it silicate of soda.

Automobile Tire Covers

An Arkansas printer requests information as to use of cover inks for printing on automobile tire covers of oil cloth.

Answer.—Cover inks or the same mixed with bookbinders' cover inks answer very well. In order to protect the ink from the elements and the possibility of rubbing off it is well to superimpose copal varnish on the cover ink after it has dried.

Embossing Eighteen Dies on Cylinder Press

A Pennsylvania printer wants to emboss a form of eighteen dies, each $2\frac{3}{4}$ by $3\frac{3}{4}$, on a pony cylinder press. The stock is litho label. Various compositions used as force have failed and the correspondent seeks something better.

Answer.—The automatic repressed felt blanket or any good felt is ideal for this sort of job. Should your dies be cut too deep for this coated paper you may decrease the depth of the embossment and consequent cracking of the paper by gluing thin paper like French folio to the male die incisions.

Full Color on Pony Press

A Michigan printer submits print on dull coated paper which is gray in the solids, and asks how full color may be carried without slip-sheeting to avoid offset.

Answer.—For this work it is necessary to equip a pony press with face-up delivery which deposits the printed sheet gently and snugly in a delivery box so that the sheet is not moved on the sheet beneath. Jogger boards and fly delivery are handicaps. In addition it is necessary to equip the delivery carriage with a gas or electric sheet heater and to use a special halftone ink for dull coated paper.

Blur on Outer Edges of Pages

A Texas printer asks how he may eliminate blur on edges of pages of newspaper printed on a cylinder press.

Answer.—The blur or slur is caused by "guttering" due to cylinder being overpacked. If the cylinder fails to give a clear print when packed .004 inch above the cylinder bearers by the straight edge the cylinder needs to be lowered so that it pinches folio on the bed bearers with form on the press.

Gold Ink on Gummed Labels

A Delaware printer requests advice on how to get a brilliant impression from gold ink on gummed paper which is not coated with clay enamel.

Answer.—It is not possible to make gold ink appear as brilliant on uncoated papers as on No. 1 enameled book, but an improvement on the print you submit may be had by using a gold ink especially suited to the uncoated paper used.

Ink Eraser

A Kansas printer is seeking something that will remove from a large number of lithographed certificates the name of an officer of the company who has resigned.

Answer.—There are various acids and alkalies which will remove even indelible ink. Thus the ink erasers for sale by stationers, consisting of carbolic acid solution in one bottle and chlorid of lime solution in the other, will, with friction, remove lithographic ink; but we do not recommend erasure by this or any other method because it would be a tremendously long task for a large quantity of certificates. The economical and more satisfactory method would be to blot out the line, presumably in black litho ink, with three impressions in cover white ink on the printing press. One run could follow the other without lifting the form. The sheets, for register, should be fed to same guides as on the lithograph press. Tint the white ink bluish or pinkish to match the white bond paper.

Various Questions

A Kansas printer asks the following questions: "(1) How does the speed of a press affect its register? On several register runs on a fast cylinder job press I was unable to get perfect register when, owing to power trouble, I was forced to make the second run at a slower speed than the first. (2) What is the correct method of determining the size of a cylinder press? Is it the inside of the chase, size of sheet, or size of bed? (3) Exactly what is a work-and-turn operation in presswork, and what is a work-and tumble? I either have these terms confused or else they are commonly misstated. (4) What is the correct method of setting the grippers on a cylinder press of the old drum or two-revolution styles? (5) Is there a chart published showing the right kind of ink suitable for use on the various kinds of most commonly used papers, the right kinds of driers and reducers to use, and the correct screen halftone to be used, suitable to use at all? Where is it obtained?"

Answer.—Variations in speed affect the travel of the bed unless the air spring parts are reset. The feeding mechanism, conveyor, guide tongues, drop guides and grippers are also affected by variations in speed. The effect is greater if the paper has curls or waves at the edges.

There is no rule to determine the size of a cylinder press. Some press builders use arbitrary figures, as No. 1, No. 2, No. 3, etc., or letters in the same way. The paper trade classifies sizes of press by sheet sizes, such as 25 by 38, etc., and the chase maker is probably most interested in the size of the bed. The length of the sheet may be up to one-eighth inch less than special narrow bearers in the shape of skeleton side bars of bed wide chases or skeleton bearers of false beds for plate printing. The width of the sheet is limited by the delivery mechanism. The width of form is limited by just how far you can "print in the shoe."

The work-and-turn operation is generally termed and considered as work and turn the long way of the sheet; the work-and-tumble as work and tumble the narrow way of the sheet. These operations are also termed work-and-turn sheetwise and work-and-tumble sheetwise.

Before the grippers are set the cylinder should be packed so that the drawsheet is level with the cylinder. This setting will then be right for general run of stock and will also answer for very thin or very thick stock, because the packing is necessarily changed to compensate. The cylinder is turned until the pin is about to enter the tumbler. One thickness of manila drawsheet is placed between the tumbler and the stop. A sheet of medium stock like 25 by 38 - 60 S. and S. C. is cut into strips and a strip placed beneath each gripper. The strip should be same width as the gripper. On some presses the gripper rod is carried in brackets bolted to the cylinder and the bolts should be tight. Whether this construction or the more common one is used there must be no lost motion from wear in the gripper-rod bearings. Some presses have springs at both ends of the gripper rod, others at only one end. These springs do not retain their power long and should be frequently inspected and renewed when necessary. When two are used their tension should be equal. It is well to have extra parts on hand, especially if located at a considerable distance from the factory. It is much more economical to invest in a reserve of parts to replace those which are known to wear out quickly, than to have one or more large presses down for from two weeks or a month while waiting for parts from a distant factory, as frequently happens. When the gripper rod has one spring the grippers are set at the spring end first after all have been loosened. With two springs the center grippers are set first and the others alternately to right and left. During the setting the grippers should not be moved endwise of the rod lest they come into collision with guide tongues, bands, shooflies or strippers. The grippers are held to drawsheet firmly with the fingers and set for equal tension ordinarily. The tension is tested by pulling on the strips of paper, which should not come from under the grippers but break when the tension is increased by the pull. The grippers are set in the same way on presses with noiseless type of grippers which are cam operated. The functions of the grippers are to grip the sheet squarely without shoving it back, without moving the sheet after closing and without themselves rebounding. must be strong enough to prevent the bands and the brush from pulling the sheet back. On old presses it may be necessary to reshape some of the old grippers or replace them, as all must have the same shape, set, touch, length and lap, and be without rebound. There are various tests for rebound on various makes of presses, but one may be used on all makes. Turn the press by hand until the grippers just take the sheet. Stab the sheet exactly at the tips of grippers. Ink the under side of the grippers after backing up and removing the sheet. Then feed the sheet through again at speed, and if the inked tips register with stabs there is no rebound. There have been endless arguments about "gripper bite," the lap of the gripper on the sheet. Experience seems to prefer one-fourth inch for gripper bite, even with wide margin or sheet overhanging the edge of the cylinder. Sometimes trouble with register is caused by the pin and tumbler being out of adjustment because the stop needs increase or decrease in thickness.

It is doubtful whether a chart serving as guide to choice of inks, reducers, driers, halftone screens for most frequently used papers could be made which would give general satisfaction, because various conditions bring about so many exceptions to the rules. For the same reason the inkmaker does not give explicit directions in the label on the use of the ink in the can. So many requests have been received for such a chart that we shall try to approximate the ends desired in an early number of The Inland Printer.



By ROBERT E. RAMSAY

Author "Effective House-Organs," "Effective Direct Advertising" and "Constructive Merchandising."

This department takes up the subject of effective direct advertising for printers, both in connection with the sale of their product, and in planning direct advertising for their clients. It is not a "review" of specimens, nor does it treat of direct advertising from that standpoint. Printers are urged to send in specimens of direct advertising prepared for themselves or their clients, in order that they may be used to demonstrate principles.

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Planning Direct Advertising in the Drug Field

A movement of importance to you as a printer is the projected meeting at the Boston convention of the Direct Mail Advertising Association to set up standards by which producers of direct advertising may be judged. Of course, if you are not now in the direct advertising production field, or do not plan ever to enter it, you can pass up this meeting, but if you look forward your departmental editor, who is chairman of the preliminary meeting, urges you to attend. After all, just what qualifications, experience, personnel, and ability should a printer have to produce effective direct advertising?

This is going to be one of those different articles which the editors of our publications so regularly seek. It will point out the possibilities of using direct advertising in the drugstore field—and it will not have a single illustration of a piece of printing or other form of direct advertising anywhere in its confines!

In the first place this article is scheduled for August, and will reach you in the middle of the dog days. Suppose this month we toe the mark with some thoughts on the *timely* aspect of every type of business, applying especially to the 50,474 or more retailers of drugs in this land.

Not long ago I had occasion to ask a mail-order house how their business kept up; "Fine, in fact our volume for the current week is the high-water mark of the year and we are climbing." Then I asked a big retailer of drugs how this undercurrent of suspicion (what President Wilson referred to as a "psychological panic") was affecting his volume. This is his reply: "Not at all. My business is to sell, and business is good because we keep after it. Too many retailers talk the weather instead of merchandise. If I hear a clerk talking weather, business conditions, etc., I'm tempted to fire him forthwith."

The mail-order business generally is chalking up new gains, by going after it. This part applies equally well to all types of business; those who quit or slow down seldom if ever win the race unless it is the old story of the hare and the tortoise. Fig. 1, reproduced through the courtesy of *Good Hardware*, should pep any of us up to go ahead and boost business in August instead of sitting back and idling. Even the idling spirit of others can be capitalized into sales-making suggestions; witness the banks are now fast pushing the vacation club idea as akin to Christmas clubs in boosting savings accounts.

(For those who insist that we are too late in our suggestions for business-building in the summer of 1925, clip and file this article for use early in 1926.)

"How do you find business?" is the oft-heard query these days, and especially in summer months every year.

"By going out and digging it up," is the correct reply therefor at every turn of the road.

Now back to our drug stores; so-called drug stores, but what do they sell? An analysis of the retail business done by drug stores for the calendar year 1923, which is the latest available complete year's figures as this is written, disclosed the following percentages of business, by departments:

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Sundries, including toilet goods41 per cent
Proprietaries
Soda
Prescriptions
Cigars and tobacco 8 per cent
Candy 5 per cent

These figures are past history, to be sure, but they are interesting to us as pointers of what might be done. Take this matter of candy alone; in 1923 there was a total of \$1,000,000,000 worth sold in the United States. As a comparison, the total sales of all retail drug stores in the country was only twenty per cent more, or \$1,250,000,000. Of a business nearly as large as the entire drug business, the retail druggist permitted ninety-five per cent of the volume to go through other stores. Fig. 2 makes these differences graphic and is reproduced through permission of The Red Barrel, the excellent monthly house-organ of The Coca-Cola Company, Atlanta.

I have taken candy as a starter because, without the figures before him, any one would naturally suppose that the drug stores stood high in candy sales. Look at the boxes in sight the next time you go into any drug store; think of the sales possibilities due to the continuous contact the druggist has with his average customer. Open for longer hours, and on Sundays and holidays, as a rule, the druggist simply is not making the most of his opportunities to sell—candy, at least. About this time some reader has thought: "But the chain stores in the drug field have caused the elimination of the personal element."

In a way this thinker is right, though for the same calendar year under discussion the chain drug stores did about twenty per cent of the total volume, although they operated only six per cent of the total number of stores. During 1923 there were fourteen organizations operating 558 stores and the current year undoubtedly shows a big increase in these figures.

But for the printer-producer of direct advertising there is a silver lining to even this cloud, for the elimination of the personal element in selling can be offset by handbills, dodgers,

and other types of direct advertising either mailed or handed out, and you will find that much of the success of such sales as the Liggett stores regularly conduct is due to the inclusion of circulars showing articles offered, special prices, etc., both in packages going out and for distribution by mail or otherwise.

Acting against the advice of an advertising expert a local retailer in Dansville, New York, mailed out a test campaign of one thousand multigraphed letters offering "Clavus Cura Corn Remedy" and made direct sales of 169 bottles, at a cost of \$13.87, including the postage, we are informed by the American Multigraph Sales Company, which single typical incident indicates the sales possibilities in a direct advertising way for retailers of drugs.

A Michigan retailer with a chain of but three stores uses these advertising percentages for the different departments:

Cigars1	per cent
Cutlery2	per cent
Soda2	per cent
Drugs	per cent
Drug sundries2	per cent
Toilet goods	per cent
Candy	per cent

To sum up the possibilities from the retailers' angle suppose we cite the examples of George Frolich, now with the United Drug Company, who, to prove the profitability of direct advertising for the retailer of drugs, etc., tested it. For example, in one month he doubled a South Boston store's candy business by a series of letters. He sold forty-seven dozen toothbrushes with one letter sent to 337 local neighborhood prospects. "I merely talked 'a six months' supply' instead of a single brush," said Mr. Frolich when asked to explain this unique accomplishment.

A good example tying together the manufacturer and retailer is that of Holton & Adams, who explain their policy in this way: "When a retail druggist orders a certain amount of our product we supply him with a mailing list sheet with which to give us twenty-five names of women who might use our product. When this is returned we mail to each name a two-ounce sample of Almomeal, and enclose in each package a slip stating that this sample is mailed with the compliments of the druggist. This is followed in about ten days by a letter



Fig. 1.— A timely piece of advice of interest to both producers of direct advertising and users thereof — you keep ahead of the summer slump by speeding up.— Courtesy Good Hardware.

to each name bringing forth the fact that our product is endorsed by hundreds of women, and that the leading beauty specialists are using it in their work."

Certainly direct advertising is *not* a medium for reaching the masses, unless the mass can be segregated into some class. Homer J. Buckley in addressing the Houston convention of the Direct Mail Advertising Association was correct when he said much waste was developed when direct advertising was used as a mass medium. This word of warning is inserted here

so that you may not oversell direct advertising to retailers of drugs for mailing to their customers and prospects.

Which now brings us to the wholesaler side of the drug merchandising chain. Here the market has barely been scratched, and that you may realize the force of this statement I shall quote liberally from a recent survey made by William Ochse, president of the San Antonio Drug Company. Remember, Mr. Ochse is talking of drug jobbers (wholesalers), but remember also much of what he says is equally applicable to jobbers (wholesalers) in other lines:

The jobber is going to grow only in proportion that the smallest retailer whom he serves grows. There is a striking opportunity for a jobber to advertise, and this opportunity is afforded him first in rendering retail sales service by coöperating with the retailer to build better retail merchandising plans and to create more sales opportunities.

Of especial importance to printer-readers who produce direct advertising, because it shows a sales argument which



Fig. 2.—A graphic presentation of how the drug stores are overlooking sales possibilities in a field where they are often considered a sales factor candy.—Courtesy The Red Barrel. can be put to work throughout the country, is Mr. Ochse's further remark: "Capital and merchandise have been two of the greatest assets vet exploited. Geographical position has been another point. Price lists and catalogues (direct mail) have been universally used until the unstable markets, created in the last decade, have misled many jobbers into a decision to discontinue catalogues. Houseorgans have been adopted to some extent, so that in summing up the jobber as a merchandiser he has developed very little."

Let your departmental editor repeat, those words are from a prominent wholesaler of drugs, and therefore carry all the more weight.

In an investigation which Mr. Ochse conducted regarding the sales-promotion policy of eighty-seven drug jobbers the following facts were established: Twenty-four do not advertise; twenty-one spend less than one per cent; ten spend from one to ten per cent; one spends thirty per cent; thirty-one do not know what it costs them; eighteen get good results, ten fair. six poor, while twenty-nine do not know. Ten have advertising departments; four furnish cuts to retailers and charge for them; two write copy for retailers; and three use retail sales service. Only six have exploitation departments. Twenty-nine tie up with the manufacturers' advertising; fortysix have plans to distribute the manufacturers' advertising: sixty-four allow manufacturers' salesmen to meet with their own salesmen. Nineteen let their salesmen help the retailer to arrange his store; only one puts on demonstrations for retailers: twenty-three help the retailer with window displays; twentyeight encourage their salesmen to address clerks on store arrangement, window display, and selling methods.

Mr. Ochse goes further yet in helping you printer-producers find new markets when he adds:

There should be in every well organized jobbing house an exploitation department, at the head of which should be placed an experienced salesman, particularly well qualified by his knowledge of the retailer's problems, to develop plans which will benefit the retailer by creating consumer demand for his goods.

As an example he cites one of the largest drug houses of the South which through its exploitation department works directly with the retailer to increase his sales, especially by the distribution of manufacturers' and other advertising, window trims, sales letters, etc. On one "Truth Campaign" \$25,000 was spent; an English-Spanish catalogue is issued at a cost of \$20,000

Now for a few instances, also supplied by American Multigraph Sales Company, to *prove* direct advertising *sells* goods for wholesalers:

Carr Drug Company, Muncie, Indiana, wholesalers of physicians' supplies, drugs, etc., enclosed in regular monthly mailings to 12,250 customers a small slip featuring a special drug envelope and received orders for \$426.60 worth at an exceedingly small cost.

The Rosoff Chemical Company, Philadelphia, increased business, conservatively estimated at fifteen per cent, both in selling to physicians and medical specialists, and through a retail store owned by the same people.

The Howard Drug & Medicine Company, Baltimore, strictly wholesalers of drugs, covered seven states without sales representatives; that is, they use direct advertising only in that territory. Eight men would normally be required to cover this territory. Lists of items were mailed weekly at a cost of only one-tenth of one per cent of the gross sales. They figure that fully eleven per cent was saved by not maintaining a man-selling force in that territory.

A. J. Johnston, of the Western Company, Chicago, put his finger on the sore spot in selling in the drug field when in a special article on "Planned Selling" he wrote: ". . . . for every dollar spent in retail drug stores, two dollars walk out. This is due primarily to the fact that sales people are not acquainted with the merchandise they attempt to sell, or fill only the customers' wants, disregarding the suggestion of other items as they may be in need of or could use to advantage."

Another experienced drug man stated: "The matter of educating retail salesmen with a common interest for the good of all has been explored in a superficial way. This therefore evidences a fertile field of endeavor for the development of salesmen in retail drug stores and essentially this can be done in the institutions that promote the education of the pharmacists. It is apparent that commercial courses are being inaugurated, and that surely indicates the progressive spirit of the retail druggists of today. It is, however, a matter of common knowledge that very little has been done to standardize the course of education by which salesmen in retail drug stores can be coached in the arts of distribution."

Think of the opportunities for manufacturers of drugs in your field to get out educational courses for salesmen in the retail drug field! The writer is familiar with the experience of one manufacturer in the drug field who spent a goodly part of his appropriation developing a new type of container for his drug product so that the clerk could by merely looking at the box see a number of sales arguments which he would almost unconsciously use in talking with a prospect who may have inquired. Clerks in some retail stores may have spare moments, but as a rule the retail drug clerk is rushed much of the time, waiting on trade, putting back stock, etc., and so whatever is done in the way of clerk education must come under the general term "short and snappy" as a rule.

Mr. Johnston, referred to earlier in this analysis, makes these suggestions to drug retailers as facts to keep in mind to make a sale — they are quoted because they apply with almost equal force to every retailer:

You must first have a prospective customer's attention

Through windows, counters and sales people you will get it. Persons must be *interested* in what you have to offer.

Customers must desire articles because of need, quality, attractiveness, price, etc.

Action is what you want, and this can only be secured by the sales person. The proper presentation of the information and conduct of the sales person will get this.

Attention, interest, desire, action.

Carry each customer through these four steps and you have sales.

And now, to close, apply Mr. Johnston's statement to the sale of direct advertising to retailers, wholesalers and manu-

facturers of drugs in your territory. You want to get the attention, we will say, of a wholesaler. (The same general thoughts apply, no matter if the prospect is retailer or manufacturer.)

You do not have windows, counters, or the like, to get attention; suppose you try a letter to the prospect. Suppose you go further and — windows having been spoken of — you start off your letter along this line:

Dear Mr. Wholesaler of Drugs:

You realize the importance of windows in creating sales for your retailers.

Do you happen to have the facts as to the proportionate number of windows of different sizes in the drug field?

We have. It is part of our merchandising service for drugs. Ask us, and we will tell you,

Do you not think you would have both the *interest* and *attention*, in inverse order, of that wholesaler?

In fact, if you made your letter a bit longer and stronger, you might make the customer desire the facts without more ado. But how about supplying the facts? That is easy, too; you have but to turn to the April, 1924, issue of Sales Management, in which the Wahl Company gives the merchandising world the results of a comprehensive survey of sizes of windows, which show us that in the drug store field there are the following sizes:

113 stores with windows less than 5 feet wide.

1,636 stores with windows 5 to 10 feet wide.

352 stores with windows 11 to 20 feet wide.

5 stores with windows over 20 feet wide.

Putting these figures on a percentage basis, for 6,763 stores, including not only drugs but stationery, jewelry, etc., 76.7 per cent of the windows were between five and ten feet wide, 14.7 per cent between eleven and twenty feet, and 8.2 per cent less than five feet wide. It is up to *your* sales person to do the rest.



"In the Days That Wuz"—When the Ghost Walked Cartoon by John T. Nolf, Printer-Artist

In Three Years

A Story of a Woman and the Printers of Chiapolis

The First Year, Part IV.—By R. T. PORTE



OR a go-getter you must hand it to Martin.
You know something about him and how
he gets business. Most of the men who
patronize him have done so for years and
he has made them believe no other printer
in town can serve them as he does. And
he really does give good service. He is
continually getting up new ideas of forms

and advertising. Being a bachelor, he has more time than most married men, who have to think of their homes and how to keep out of scraps with their wives. I am not exactly a womanhater, but once in a while they get on my nerves, even my wife and my stenographer. The joke is really on Martin, the one printer who holds his customers—a bachelor, too, and a woman gets into the business and upsets all his calculations.

What is it all about? Well, I suppose I had better tell you first about Jim Whiting, Martin's foreman. Jim had been Martin's foreman for years, long before I became secretary of the club. He is one really good printer. I mean, one who knows good typography, presswork and bookbinding. Martin has an idea he knows a lot about the same things, and once in a while both of them get into a tangle. Jim quits or Martin fires him, and everybody in the town knows all about it. Jim goes to a few plants, or used to, tries to get a job, but never gets one, and then in about two weeks he goes back to Martin's shop, gives all the compositors and pressmen the devil for not attending to business while he was on a "vacation," as he calls it, and takes back his old job without even asking Martin. It occurred once in six months or so and nobody thought anything about it, just considered it a natural thing. Once a printer really hired Jim. But Jim was on the job only three days when he told his boss he didn't want to work in a blacksmith shop. He also told him a few other truths, and went back to Martin.

Every advertising man in town knows that if he wants something really high class he should let Jim engineer it. Many an advertising man has made his reputation here in Chiapolis because of Jim's work. Whenever THE INLAND PRINTER or any of the other journals want something representative of the work of the printers of Chiapolis they get Jim to do it. He is known all over the country today as a real typographer. That's what Jim is, and he would probably be getting twice as much money as he is now if he could only hold his temper and he and Martin had not staged a fight every so often. Knowing both of these men so well, no other printer in town had the nerve to hire Jim, and although Martin tried some local men and one or two "importations" as foremen, he always eventually went back to Jim. Everything would be all right for a while until they started an argument about whether Garamond or Caslon was the right type to use, whether the initial should be a shade lighter, or something like that. Martin had about decided that Jim knew best and for a year or more things had been moving along nicely, when something happened. It is the nature of these two men to rub the fur the wrong way, and sure enough one day the fire started again. Jim quit or was fired, according to whether you were talking to Jim or Martin. That was one time Martin made a mistake, and it is the reason for most of my troubles right now.

Two or three months ago Miss Corman said a man wanted to speak to me who said he was a foreman. I learned that the caller was Sam Westly, who had been John Renier's foreman. He was very much put out and had quite a tale to tell. It was about the widow and the way she was running the plant, so I thought it worth while to listen to his complaints. According to Sam, he had been foreman and had run Renier's plant for years. Renier had left almost everything to him, especially making prices and taking care of the office while Renier was out. Sam supposed he would continue to do the same thing for the widow, and he did for a few months.

It seemed that a friend of his and Renier's had some cards printed at the shop, and Sam charged him \$1.25 for 500. Mrs, Renier saw the charge and one for \$3 for the same quantity and kind of card. She asked Sam how it came there was such a variation on similar orders. She could not understand why one man paid \$1.25 and another \$3. Sam told her it was just one of the things about the printing business that had always been so. She knew nothing about printing, and naturally she did not know that most charges were made according to how much it was thought the customer would stand; whether he was a friend who wanted a low price or one who never questioned a price; whether you had to bid on work and get it by making the lowest price, or whether the work was just left without a price. It was only natural she knew nothing about these and other niceties of the technical part of the printing business which took years to understand. She could hardly be expected to know that was the only way to do business if a printer hoped to get any work.

She asked Sam how much it had cost to print the cards. He was indignant and wanted it understood he did not waste his time on any job. He worked just as fast as any printer and the cost of the stock was only 50 cents anyway, so the rest was profit. Then Mrs. Renier tried to explain to him that when she made a dress she had a complete record of the time spent on it, as well as a record of all the findings, which she multiplied by three and added fifty per cent for profit, perhaps twenty-five per cent more if the customer was a little slow in pay. She always knew whether she made a profit or not.

Sam — unfortunately, so he said — told her he had heard about a cost system for printers, with time sheets and other things, but they took so much time he had decided against having them in the shop. Besides he had been making prices for thirty years, and by this time he ought to be able to size up a customer and make a price just by looking at the job without figuring it out. Two dollars was a mighty good price for 500 cards and they got \$4.25 for two lots of 500, which showed a big profit over the regular price. That word "regular" was unfortunate, for Mrs. Renier wanted to know right away if they had a price list with regular prices. Sam had to explain that they had none — that he kept all the prices in his head and knew the regular prices that way.

The matter was dropped for a day or so, and Mrs. Renier went to Sam for a price whenever she wanted one. Sam noticed several times that the price on the job ticket was higher than he had quoted, but he didn't pay much attention to it, except to think that one of these days the widow would be caught robbing the public. Then she would lose all her business and would decide to go back to dressmaking or millinery, leaving him to run the business as he had done for Mr. Renier. Then she could have all the fun she wanted out of getting free milk for the school children, or something like that.

Anyway, what did a woman know about printing? Women were all right in the bindery, or perhaps they could set straight matter, but when it comes to the fine points of actual printing.

or of running a printing business, it was impossible for them to know a single thing about it. He was sorry for Mrs. Renier, but she should have kept out of things and then it would have been all right.

In a few days Mrs. Renier stopped getting prices from Sam, and he noticed she would refer to a loose-leaf book whenever a customer asked for a price. Of course many of them walked out, but that didn't faze her. Sam saw her take the book home with her and bring it back next morning. It dawned upon him that she had bought a price list on printing and then he knew the plant would go up! That certainly did settle it, for no one could possibly get those prices. He had looked at one once and it had nearly taken his breath away. If a printer could get those prices, he'd be a millionaire in a short time and he would trade in the old presses for newer ones, probably buy new type, fix up the front office, and imitate some of the other shops in town that robbed the public. Sam was against the price list because it made customers go elsewhere and they lost business, which meant he could not work either. It was necessary to know how to make prices to get orders and keep customers, even if the jobs were not just right or were a week late. If your price was lower than the rest you got the work anyway, so you didn't need to get it out on time or be too particular about it or so careful how it was printed. If you didn't do that, you had to be particular about delivery, see that the proof was carefully read, that you had new type, new rollers, and so on. It meant hard work and worry, but if you gave the lowest prices, people did not expect all those things and it was much easier to do printing. He was opposed to price lists, and if Mrs. Renier had asked his advice he would have told her not

It was at this time that her daughter, Edith, came into the office and opened a set of books and also her son, Robert, who started in to feed a press. This meant more worries for Sam. He had to turn every bill over to the daughter and he had to watch the son, as well as take care of all the work.

He knew they would lose a good many orders when that price list was used, and sure enough they did. Soon not one of the old customers was heard from, and it was necessary to get new ones. Some work came in and Mrs. Renier raised a rumpus because the proof was not read and some other job had not gone out on time. Nothing like that had ever happened when Mr. Renier was alive. There was a smart man. All the big men of the town had called him up and he had stood in with the Board of Education. The secretary had given him the inside on all prices, so each year they got pretty nearly all of it and they had lots of time to do it in. Renier had done some city printing, too, and they had been busy, but didn't have to worry about finishing things on time. Besides, Mr. Renier would stay away from the office nearly all day and come in just before closing time; Sam ran the office and made all the prices himself. They did a nice business, too, until the widow started to run the plant instead of letting him take care of it just as before. He would have made money for her, but she had upset everything and he had quit. He could not stand it any longer. Working for a woman who didn't know a thing about printing was too much of a nervous strain, and he told her he was through. To his surprise she did not seem to mind it a bit. "Very well, Sam," she said, "if that is the way you feel about it.'

He had worked nearly ten years in that plant, had done the best he could, had been trusted by Mr. Renier, and now he was turned out without even being told she was sorry he was going and without a request to reconsider.

The thing that made him decide to quit was that Mrs. Renier brought in a pad of time sheets and asked him to keep track of his time during the day. She also gave some to the pressman and the bindery girls and feeders. She had a new job ticket printed and Edith took all the sheets and entered

the time on some other record and was always bothering him about the time spent on work. He did not quit at once, because he wanted to show her it took too much time to keep all the sheets and that it was all a waste of time and money. The pressman laughed about them and called them "swindle sheets" and mixed them all up one day. Mrs. Renier called the pressman to her desk the next morning, and they had a hot time over it. He had to make them all over again. "It's all right this time," she told him, "but I want you and all the rest to know that if you stay here you will have to make out these sheets, and make them out right. If you don't, I'll have to get other help." The pressman thought he was foxy, and did it again. Mrs. Renier gave him his check and told him he was through. There was a new pressman that afternoon.

Sam was sure up in the air about that. He liked the old pressman and they had got along fine, but he was also peeved because Mrs. Renier did not ask him his advice about it. Two days after that Sam and the new pressman had a run-in over a mistake the pressman had caught. Mrs. Renier sided with the pressman, and after thinking it over all that night he decided to quit and leave the widow flat, just to let her see she had to have a foreman who knew his business and that she would have to do away with all those time tickets and price lists — just let him make the prices and take care of the shop and never worry about it. Sam said he didn't know whether to start a new print shop and take all the old customers or go to work for somebody else. If I knew of a good place, he would be willing to go as foreman.

In six months Mrs. Renier had lost every customer Mr. Renier had had for years. The last was a preacher for whom they had got out a weekly bulletin. They had always done his work, but the widow told him it was being done at too low a price and that she would have to raise it. The preacher surely was angry and stamped out of the place. He was the last one. I led Sam on to tell me more of Mrs. Renier's troubles. It seemed that the Board of Education asked for bids on printing and Mrs. Renier sent the request back to the secretary. She had figured that the Renier Print Shop had donated enough to the public school cause the past ten or more years and she did not care to continue to do so. If they wanted any printing done they were to send it over and she would do it at her regular prices, but she did not care to cut prices.

I had heard about this indirectly and had not believed it, but Sam said it was so. None of the other printers in town had known about this until after the work had been awarded and it was found out that John Randolph had secured all the work. John belongs to the club, as you know, but he is a cheap printer just the same, never as bad as Renier had been. Sometimes he gets pretty good prices, but when it comes to bidding he forgets everything about costs or anything else, if he wants the job. For years he had been trying to get the Board of Education work, but Renier had always beat him to it. Some of the other printers would put in ridiculous prices just to see if they could get some of it, but it did not seem to be much use. Evidently Renier some way had a stand-in. John was as much surprised as anybody when he got such a big mess of the printing, as he thought that Mrs. Renier surely would not pass up such a bet, and here she had not even put in a bid! This caused much excitement at the next meeting of the club. No other printer had ever had the courage to tell the Board of Education where to get off, but this woman had sent back the requests for bids, with thanks,

I told Sam I would do what I could for him to get him a job. I don't know if he has one or not, but I think he bought a press and started a small shop for himself.

Funny what these women do. If the Board of Education work was mentioned once at our club meetings, it was talked of a hundred times. The idea of all the printers refusing to bid on printing for the city and Board of Education! Some

like Charley Brown and Randy Martin were in favor of it, but others thought it might be a bad thing and give the public the impression there was something like a printers' combine that was trying to hold up the public. It would be a bad thing for the printers and would put them in a wrong light. While bidding was a detriment, yet refusing to bid might lead to even worse things. Because this had been the attitude the matter had drifted along, and each year six or seven printers had devoted several days to going over the work and figuring out prices, only to have Renier beat them to it.

Once Mort and I took the time to figure out how much this was costing the printers, and then laid it before the next meeting. It brought forth a lot of talk, but when the bids were asked for again every printer complied. One year every printer in town was asked to make a price and they all did. Some of them asked me to figure it out, and I spent four days going over everything. Then Mort and Randy and a few others took my figures, juggled them around and put in their bids. Again Renier got the work. Next year some of them didn't send in bids, and were cut off the list, but none of them had the courage to write the Board of Education on the subject. And so, year after year printers had bid, cut the price to almost the cost of the stock, and year after year Renier got the work, and the other printers lost all the time they had spent on it.

I understand that the chairman of the board and the superintendent are real peeved at Mrs. Renier, not only over the lunch question, but her ingratitude in not making a bid, and worst of all writing such an impudent letter to them, after all they had done for John. They expected the widow to appreciate that they had done a great deal for her departed husband. Then to have her say that John had contributed money to the board! It was positively shocking.

Go ahead and laugh. It's a good joke, all right, to let this woman do what no other printer had dared, right when she must have needed the money.

About her cost system. Oh, yes, she really has put in a cost system and a good one, too. I got all the information from Miss Corman. Mrs. Renier did not ask me about it at all. She wrote and got the blanks and instructions. Her daughter had taken a course in bookkeeping, so they put the system in and actually got their hour costs at the end of the month. I know Miss Corman helped them out and between them it is working fine. I have not talked with Mrs. Renier about it at all.

What gets me is that I have talked my head off to most of the printers in Chiapolis about cost systems and have had lecturers and experts come here. Once I had two men here at big expense to stay two months to install systems. I've done everything possible to get the printers to install systems and I know there are not a half dozen actual cost systems in the town. Some of the printers are operating time-keeping systems, but not real cost systems where they figure out their actual hour costs each month. Not more than two are bonafide systems. Most of the others have been juggled around until they are anything but correct. It doesn't do any good to talk to them about it, so I have dropped the subject the past few years. But I know it is the real thing, even if I don't say anything. Here comes this woman and puts in a system without any one except that poor dub Sam saying anything about it, and he against it. Probably if some of us opposed cost systems, every printer would strain every nerve to get one installed. It looks that way, doesn't it?

And then she put in the price list and Miss Corman told me she knows more about it than the man who made it. Most of the printers I know who have one don't read the instructions, and half the time I have to help them figure out a price, unless they have a good girl in their office who can do it.

But that isn't all. A week after Jim and Martin had their last fight and Sam had related his bitter experience with the widow, it was noised about that Mrs. Renier had hired Jim Whiting as foreman of the shop and improvements were to be made. She's going to put in a cylinder press and a folder and new type. All the boys laughed about it and kidded Martin, to his great annoyance. Nobody expected Jim to stay on the new job more than three days, but week after week went by and still he stayed. Martin was getting very excited. He was having a terrible time at his shop without Jim. A prize job of his was nearly spoiled and the devil was to pay. There was some stir in the club about the whole thing, and Miss Corman was mixed up in it, too. I must tell you about how Jim happened to go to work for Mrs. Renier.

There's May at the door, so I'll have to wait until you come again to tell what happened. Why, it's nearly eleven o'clock!

Hello, my dear. No, we didn't miss you much. Did you have a good meeting with the others?

Sorry you have to go now, old man, but know you have to catch that early train in the morning. Well, here's hoping you come again soon, and I'll finish that story.

প্রত্যাপ্ত স্থাপ্ত স্থা স্থাপ্ত স্থাপ্ত স্থাপ্ত স্থাপ্ত স্থাপ্ত স্থাপ্ত স্থাপ্ত স্থা স্থাপ্ত স্থা স্থাপ্ত স্থা স্থাপ্ত স্থাপ্ত স্থাপ্ত স্থাপ্ত স্থাপ্ত স্থা স্থা স্থা স্থাপ্ত স্থা স্থা স্থা

By R. GILBERT GARDNER

A successful salesman for a large printing house has this to say about business cards: "I don't believe in having my name plastered over the card in big type, with the name of my house in small type tucked into a corner. Such a card gives the impression that I believe myself to be more important than the firm which makes it possible for me to gain a livelihood as its representative. The name of the printing house should be the predominating feature of the card, the salesman's name secondary. The salesman who looks at the matter in an unbiased way should willingly concede that his house is more important than he, even if he is an unusual man in his line. Most printing institutions take pride in an established reputation and prestige. It is better for the salesman and better for his employers that this should be given due credit on the salesman's card, since the salesman himself can not be known so widely, or perhaps so well. Also the salesman who places himself before his house on his business card is very likely to give the prospect the idea that he has an inflated sense of his own importance. This, assuredly, is not a constructive factor in selling."

TYPE WAS MADE TO READ

"Type," said the foreman, "was made to read, And that is a maxim it's well to heed, For the printer frequently gets a start With a craze for 'beauty,' a bug for 'art,' Which holds him fast in a fearful gripe And keeps him trying mad stunts with type, With seventeen fonts and seventy styles And borders by thousands and rules by miles.

"Type," said the foreman, "was made to read, But the printer, oftentimes, in his greed For novel features and 'class' and 'tone,' Forgets this fact he has always known And sends out work that is fine to see, As 'smart' and 'natty' as it can be, A job with a swagger and high-bred look, But hard to read as a Chinese book.

"For art in printing is not the way
Of wild extravagance, weird display,
But rather the unobtrusive thrall
Of type that gives you no shock at all,
But draws your eyes to the page with zest
And holds your mind to the thought expressed.
We must keep ourselves to this simple creed:
Type was made — and is meant — to read!"

- Selected.



By MARTIN HEIR

Author "Printing Estimators' Red Book" and "How to Figure Composition."

Matters pertaining to cost-finding, estimating and office methods will be discussed through this department. Personal replies by letter will be made only when request is accompanied by return postage.

How to Estimate Printing

Lesson No. 10

It used to be said that no printer knew accurately the cost of bindery operations. This may have been true at the time it was said, but it is no longer so. Accurate time records have been kept in so many binderies and for such a length of time that there is no excuse for not knowing the cost of these operations, nor the time required for any given work. However, the estimator should make it a rule to gather such records in his own plant as will tell him definitely what can be produced there. It is on the production in his own plant that he must base his estimates. Whatever others can do or have done is important only as it may show an average, or act as a guide to the efficient workings of his plant.

In "The Master Printers Simplified Estimating System" the author, Daniel Baker, says: "In this (estimating cost of bindery operations) as in other estimating the estimator will make the most progress and the fewest mistakes by being systematic and following the job through its natural sequence of operations until it is ready for final delivery, putting down the right figure for each as soon as ascertained. This will also be found to be the quickest in the end. A good plan is to have a list of possible operations or units handy for reference and check up each unit applicable to the job in hand, following its usual course of operation."

This is sound logic and should be followed not only for the bindery operations but for all other operations as well.

PAPER CUTTING.—Nearly all printing plants of any size have men especially trained for cutting stock. These men follow a certain system and do the work most efficiently. Others turn this job into a makeshift operation, going from one job to the other as exigencies may demand. It will readily be understood that this is the more costly method, as time always is lost or wasted when work on one job is stopped to finish or start work on another. As the customer is not to blame for such inefficiency, only the time required by efficient cutters should be charged against the job.

All sizes and grades of paper except print now come boxed to the pressroom or bindery. To get the stock to the cutter, the boxes must be opened and the stock lifted out onto tables or trucks. This is a necessary operation taking time, and must be paid for, whether it is done by the cutter or by some one else. If done by the cutter it is charged against the job in the regular way; if by unskilled labor it generally is taken care of in the overhead. It is therefore necessary for the estimator to find out which is the method used in his plant.

The grain of the stock is the most important feature to consider in paper cutting. Strictly speaking, it is not properly an estimating item; it is mentioned here solely as a warning.

Many a time this important feature has been overlooked and a lot of good and costly stock has gone to waste. Stock for labels should be cut so that the grain runs up and down the printed piece; stock to be punched should be cut so that the grain will run parallel with the holes. All stock for booklets, pamphlets, etc., should be cut with the grain running up and down the page. There are many reasons for these rules. A label, for instance, may be intended for a telephone cord. It is obvious that if the stock is cut so that the grain runs crosswise the label will refuse to adjust itself to the round wire. "When the grain runs up and down, the leaves of a book curve easily when they are opened for reading, and there is not the severe strain at the extreme back edge," says a prominent Boston bookbinder. "On the other hand, if the grain runs across the page, the leaves act like so many sheets of tin. The result is a book that is broken at the back and is soon a wreck." Similarly, a loose-leaf book, either for a ring or a tape binder, would soon be a wreck if the grain should run across the page; there would be nothing to keep the stock between the punchings and the outer margin of the sheet from pulling out."

In figuring paper cutting, a ream of stock has commonly been considered as one lift. This is faulty reckoning, however. It will readily be understood that the size and the weight of the stock is the only feature to be considered. A ream of stock 25 by 38 — 50 may easily be lifted onto the cutter by one man, while a ream 38 by 50 — 100 can not; it must be split up into two lifts. So also must 25 by 38 — 100 or heavier. Cover stock comes in half-ream or 100-sheet packages. Cardboard, coated blanks and the tough checks come in packages of a hundred sheets. All such are considered a lift.

After the number of lifts has been ascertained, the number of cuts to each lift must be determined. This is an easy matter, however, as the number of cuts is just one less than the number of pieces to be cut out of each sheet. For example: To cut eight letterheads out of a sheet of double folio requires seven cuts; to cut sixteen pieces of 5½ by 8½ noteheads requires fifteen cuts. Thus the following rule for finding the cost of stock cutting may be established: First, find the number of reams of stock required; then by the size and weight of the stock determine how many lifts are necessary; then by the number of pieces to be cut out of each sheet determine the number of cuts in each lift.

Example: How many cuts are required for 80,000 pieces, $9\frac{1}{2}$ by $12\frac{1}{2}$ inches, cut from 38 by 50-240?

As $9\frac{1}{2}$ by $12\frac{1}{2}$ is contained in 38 by 50 sixteen times, because $38 \div 9\frac{1}{2} = 4$ and $50 \div 12\frac{1}{2} = 4$, it is evident that sixteen pieces of the size required may be cut from each sheet.

In other words, the sheet is cut up into four strips $12\frac{1}{2}$ inches wide, the strips again being cut three times into $12\frac{1}{2}$ by $9\frac{1}{2}$ -inch pieces. A ream of the stock therefore contains $500 \times 16 = 8,000$ pieces. Consequently, ten reams will be required for the 80,000 pieces. As each ream weighs 240 pounds and not more than sixty pounds can be lifted onto the cutter at a time, there are four lifts to each ream. In each ream of stock, therefore, there are $15 \times 4 = 60$ cuts. As ten reams of stock are required to fill the order, the answer to the question is $60 \times 10 = 600$ cuts.

If this order had called for pieces 9 by 12, two extra cuts for each lift would have been required to cut the stock to size. 36 by 48.

In book and catalogue printing, where there are two signatures on the sheet, the sheet as a rule is slit on the press, so no cutting need be figured.

The table below gives in decimals of an hour the time required for cutting by the average man:

AVERAGE TIME REQUIRED FOR THE CUTTING OF STOCK

	1 (Cut	2 (uts	3 Cuts 4 Cuts		uts	Add. Cut.		
Size and Weight	First Lift	Add. Lifts				Add. Lifts				Add. Lifts
25 by 38— 60	. 10	.02	. 14	.03	. 18	.04	. 22	.05	. 04	.02
32 by 44- 89	. 12	.03	. 18	. 04	. 24	.05	. 30	.06	. 06	. 03
38 by 50-140	.15	.05	. 22	. 06	. 30	.07	. 38	.08	.08	. 05

The table is based on jogged or straightened stock and on lifts of sixty pounds or less. The 32 by 44-89 stock, therefore, means two lifts. For squaring ledger stock for ruling add .03 hour for the first lift and .01 for additional lifts.

Problem.— How much time is required to cut the 80,000 pieces mentioned above, according to the table shown?

Solution.—The stock is first cut into strips of $12\frac{1}{2}$ by 38. As three cuts are required for each lift and as there are forty lifts, we put down the time for the first lift at .30 of an hour and for the other lifts .07 hour per lift, or $39 \times .07 = 2.73$; then .30 + 2.73 = 3.03 hours. As four strips weigh 60 pounds, and the size is less than 25 by 38, we use the schedule for that size as given: First lift .18 of an hour, 39 additional lifts at .04 of an hour equal 1.56 hours. The time required for the job is then 3.03 + .18 + 1.56 = 4.77 hours. There are cutting clamps on the market which may be used on the up-to-date cutting machines to save cutting time.

HAND FOLDING.—The tables below give the time required to fold a thousand sheets of the sizes and folds given:

	ONE FOLD	
11	by 17 or smaller, first thousand	.57 hour
	Additional thousands	.48 hour
17	by 22, first thousand	.80 hour
	Additional thousands	.73 hour
	PARALLEL	

	2 Folds.	3 Folds.	4 Folds.
9 by 12, first thousand	1.20	1.70	2.30
Additional thousands	1.00	1.50	2.10
8 by 19, first thousand	1.30	1.80	2.45
Additional thousands	1.10	1.60	2.25
RIGHT ANGLE			
	2 Folds.	3 Folds.	4 Folds.
17 by 22, first thousand	1.30	1.80	2.45
Additional thousands	1.10	1.65	2.30
17 by 28, first thousand	1.35	1.85	2.50
Additional thousands	1.15	1.70	2.35
22 by 34, first thousand	1.40	1.90	2.55
Additional thousands	1.20	1.75	2.40

Add fifteen per cent for oblong forms. Add twenty per cent for stock heavier than twenty-four pounds folio. Add twenty-five per cent for stock lighter than thirteen pounds folio. Hand Gathering and Inserting.— Gathering means collecting, by hand or machine, the signatures of a side-stitched book in the order in which they are to be bound; also the collecting of sheets of office and other forms which are to be bound in duplicate, triplicate, quadruplicate, etc. Inserting is the same process applied to saddle-stitched booklets, pamphlets, etc.

Three methods have been invented by which this operation may be expedited and the work done with efficiency and without waste of time and energy: (1) For the gathering of office forms so-called gathering boxes are used, about two inches high and with a backward slant of an inch and a half. As many boxes are used as there are sheets to be gathered. The boxes are placed on top of each other and filled with the sheets in the reverse order they are to appear in the completed form;



The Efficiency Bindery Table

Manufactured by the Efficiency Bindery Table Company, Chicago.

that is, the last sheet is deposited in the top box and the top sheet in the bottom box, the gathering to start from the top, working downward. The boxes are placed on a table sufficiently high to allow free motion of the girls' hands.

(2) To reduce table space required in gathering thick books a step-formed table is used; usually four tops are used, each one about a foot smaller on all sides than the one below it. After the sections are folded and bundled, they are placed on the table in consecutive order. Two books, one on each side of the table, of more than the ordinary number of pages, can be gathered on this table, which will appeal to any bindery cramped for room. (See "Bookbinding," by John J. Pleger.)

(3) The power-driven gathering table illustrated on this page is seven feet in diameter. The folded signatures are placed on the edge of the table in their order of sequence. The gatherers are seated around the table in such a way that they can easily pick up the signatures as the table is turned. An extra person is sometimes employed to take away the gathered sections. The speed with which the table is turned may be regulated to suit the requirements of the operators. If the speed is set at four revolutions per minute and the book to be gathered has twenty-two signatures, each girl can gather eighty-eight signatures per minute or 5,280 per hour. From these figures allowance must be made for time lost in jogging the completed books and in placing them on a table or truck at the side of the operator, if no extra help is employed for this part of the work. In gathering single sheets, such as for calendar pads, the table must be run at a slower speed, say, two to three revolutions per minute, as single sheets are not as readily separated as book sections.

In gathering or inserting by hand by methods 1 and 2 the following production records may safely be considered as the average: Gathering, one up, 2,200 sections per hour; 2,700 single pieces. Inserting, two signatures to book, 2,200 signatures per hour; three signatures, 2,000 signatures; four signatures, 1,800 signatures; five signatures, 1,600 signatures.

Jogging, sixteen pages, 3,800 books; thirty-two pages, 3,600 books; forty-eight pages, 3,400 books; sixty-four pages, 3,200 books. For larger books decrease the number jogged per hour 200 books for each additional section.

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The Printers of Abilene

Part VI.—By MARTIN HEIR



BILENE is a one-horse town, with Main street as its principal thoroughfare running south from the next of the city, then making a bend, something like an elbow, to the east where the railroad, years and years ago, deflected traffic. Not that it is a Main street town in the now generally accepted meaning of the

term; nor that a "one-horse" town in this case means a town with a stunted growth, by natural limitations of resources dwarfed in its development. No, not that. It is the center of the woodworking industry in the middle west, with acres upon acres of factories producing the finest furniture in the land. But it is a one-horse town for this very reason. The lords of the woodworking industry rule the town as they see fit. Many other industries have sought entrance but the lords said no. Nothing which did not in some way hook up with the woodworking industry would be admitted to the town. There were, of course, brass foundries and machine shops, tool works and lumber mills, etc., but these were considered as essential parts of the woodworking industry, and as such were treated as important cogs in the town's machinery. So were also the printers. They were essential parts in marketing the product which had made the town famous.

Jonathan Davis was chairman of the Board of Directors of the Association of Commerce. He was also chairman of the Woodworking Industries Association, an organization with sumptuous, richly appointed clubrooms in the town's leading hotel; a city commissioner and chairman of the Board of Education; besides he was a director of two of the leading banks and president of Davis-Fator Furniture Company, one of the leaders of the industry in the country.

Starting out as a bench worker in the early development of the industry, he had industriously worked toward his ambitious goal: to become a leading factor in the industry as well as in the city's civic and social life; and he had succeeded beyond his wildest dream. From a small beginning the factory bearing his name had outgrown one building and one site after another, so that now the name of the Davis-Fator Furniture Company was displayed on huge electric signs from a dozen or more colossal factory buildings and two or three exposition buildings, where the product of the company was exhibited during the semi-annual furniture shows and to some extent during the whole year.

In civic life he had also progressed; first, before the city adopted the commission form of government, as the representative of his ward in the city council, and later as chairman of the board of commissioners, with duties and prerogatives commonly attached to the mayor's office, except in so far as they were taken care of by the city manager. In other words, he was popular with the masses.

To be sure, whisperings not complimentary to his reputation could be heard, if one wanted to listen: part of his great wealth had been obtained by driving his factory workers to the limit at wages barely keeping body and soul together; one of his first factory buildings, antiquated but heavily insured, had burned down at the opportune moment when new machinery was urgently needed; and buildings which he had obtained at low cost had been turned into great revenue producers as the abode of tenants whose businesses, lawful at the time, do not qualify under our present-day moral standards. But all these whisperings were more or less unjust; partly they were the result of envy and partly the penalty always attached to

the name and doings of the successful man. By and large, Jonathan Davis probably could pass the most exacting morality test with flying colors

Among his fellow men he was a law unto himself. His word carried the day whenever spoken, among the directors of the Association of Commerce as well as in every other activity in which he was concerned. Ed Thomas knew this, and was prepared to meet it as he and the other printers entered the board rooms of the Association of Commerce.

But this was not his only worry: Antagonism had developed in his own camp. Overnight, Tom Clark had turned against him. As he came down the street for the meeting, he found Tom waiting at the Main street corner.

'Not that I am afraid of anything," he said; "but it seems to me that we are taking unnecessary chances. Our proposition may be feasible, but if Davis and his crowd should see through it, it will mean disaster for all of us. I, for one, won't risk it.

Thomas looked at him, sideways at first, then squarely in the eye, as if considering minutely what course to take. "All right, Tom," he said, at length; "your action is no surprise to me; I had expected it. But, now, let me tell you this: I am glad of it. You've been the disturbing element in all our workings together. Now we are through; this is the end. If you can get along without us, we surely can get along without you.' With these words he turned into the Association of Commerce building, while the other, as a cringing coward, skulked down the street.

Thus started a war which was to cost the printers of Abilene dearly

When Thomas entered the parlors of the Association of Commerce, Sam Hilyard and Dick Knox already were present; so were also Mrs. Brewster and Dick Young.

"I thought I would come down as a representative of the Brewster interests," said Mrs. Brewster. "I hope you have no objection."

"None at all, Madam. You are welcome at all our gatherings, whether exclusively for printers or of more general scope. I hope you will find our company pleasant."

Ned Pierce, the executive secretary of the association, called the meeting to order.

'As your representative," he said, "I've invited the printers of Abilene to meet with us for a discussion of means to remedy the deplorable conditions in that industry following a year of price-cutting where not only profits but also costs were utterly disregarded in the desire to prove which one of them was the biggest fool. Under ordinary circumstances we would, as business men and buyers, have stood by and let the printers solve their own problems, but as patriotic citizens of our thriving city, with the best interest of the community at heart, we have found it necessary to step in. As a commercial center with a reputation for progress, the city has already received a black eve: a further advance in the same line would perhaps make it shunned rather than sought. Our meeting today, therefore, is called for the special purpose of solving this problem in one way or another - to find some method by which such disasters may be prevented in the future. Have the printers present anything to suggest?

When Ed Thomas rose he fastened his eyes on Jonathan Davis more than on any other man in the room. "We are surely thankful for this opportunity to discuss our problems with the directors of the Association of Commerce and through you with the business men and printing buyers of Abilene," he said. "Primarily, I'm speaking only for myself and my concern; secondarily, as the last president of the now defunct printers' association, I may also be allowed to voice the sentiments of the industry as a whole. As you know, we now, at our most perilous moment, find ourselves without an organization with machinery to act. You know yourselves, gentlemen, what such a condition means under modern business practices. Abilene would have been only a small dot on the map if it had not had its Association of Commerce; the woodworking industry of the city, now second to none, would still be groping in the dark if it had not had the Woodworking Industries Asso-Through this association the industry operates as a unit; it fixes the wages to be paid to labor and the prices at which the product is to be sold, within reasonable competitive limits; it has its eye on the demand of the market and furnishes marketing data to its members; it regulates, more or less, the supply. Without such an organization the woodworking industry of Abilene probably would have been in as bad shape as the printing industry now is. The only remedy that I can see is to organize the printing industry in Abilene on practically the same lines as the woodworking industry is organized. In other words, to change destructive competition to constructive competition by the use of accepted business methods and principles.

"The printers are a peculiar lot, I'm ashamed to say. They've put their pride in their ability to produce anything from a meal ticket to four-color catalogues, thus wasting time and effort. You, as printing buyers, as a consequence have got into the habit of asking bids on your work without ascertaining whether those bidding can produce it or not. We are not blaming you; it is our own fault. But this condition has developed the irresponsible bidder; it has given the platenpress printer the hope of developing as a cylinder-press printer with no consideration of the demands such a change would make. Not that the cylinder-press printer in any way would try to crush the legitimate ambitions of his smaller brother: but that he, not having the experience necessary for the task, in nine cases out of ten does not know what the cost of the job is when he is tendering his bid, and thus, innocently and unknowingly perhaps, establishes in the mind of the buyer a ridiculous appreciation of printing values, which would prompt him to look at the legitimate but higher bid of the printer who knows his costs as attempted robbery. Consider a case from within your own sphere of activity: Suppose Johnson's sash and door factory had been asked for a bid on the furniture of these board rooms. Suppose that the Abilene Refrigerator Company had been asked to bid on the furnishings for the Old National Bank. It would not have been more ridiculous than what is going on in the printing business every day of the year. The difference is that in the cases cited the bids would have been refused without more ado and nothing would have been thought of it, while if a printer should refuse to make such a bid, politely but definitely, he would either be considered out of his mind, as a crook, or not worthy of any further patronage by the concern asking the bid.

"That's the condition of the printing industry today, gentlemen: bids are asked from irresponsible parties, because you believe that any kind of printing can be produced by any kind of printer—because you do not know that printing is the most exacting and painstaking business of them all, requiring the highest skill in preparation and execution. And these irresponsible bids establish in your mind the price you feel you ought to pay for the work.

"Then consider the waste of time and money involved in the estimating on your work, for yourself as well as for the printer. In competitive work you usually ask for four bids; only one printer can get the order; the time used in estimating and possibly also in the making of elaborate dummies has been utterly wasted, while your own valuable time, or that of your purchasing agent, also has gone to naught. As this time in both cases goes into costs and must be paid for by somebody, it is evident that it must have an important bearing on the final selling price of our goods as well as of yours. You may for the moment believe that you gain something when you buy a printing order at ten or twenty per cent below its actual cost because of this irresponsible bidding and numerous estimates; but you are not. Your reasoning is at fault, because, according to the accepted principles of sound economics, anything bought or sold at less than actual cost and a reasonable profit inevitably will develop such conditions as we have in our city today: disastrous bank failures, contraction of credits and a tight money market — conditions from which the innocent suffer as much as the guilty parties.

"The only remedy against such conditions is organization on practical lines — you as printing buyers and we as printing sellers — with a central estimating bureau to act as a neutral and impartial arbiter of prices. If organized on business principles and with a good man at the head of it, it will benefit you as well as us.

"There is no reason why such a bureau should not be operated by the Association of Commerce as a service to its members, just as the freight bureau is operated as a service to the shippers. Every member of the association is using printing to some extent, and is interested in having his work done right and at right prices. Headed by an expert estimator who is also a practical printer, such a bureau would stop the destructive competition of irresponsible bidders, because the estimator would make it a part of his job to acquaint himself with the production possibilities of the printing plants of the city and advise the buyers accordingly. This in itself would be a great help to buyers and sellers alike. By the call of this meeting you have admitted that we have had enough of destructive competition. It has hurt us and it has hurt you and the city in which we live and do business. We want it stopped by all honorable and legal means. A central estimating bureau furnishes the best solution to the problem. As stated by your secretary at your last meeting, you may yourselves indulge in price-cutting once in a while, but you never cut your prices below a reasonable profit. You are too good business men to do that. By this system of irresponsible bidding prices are cut even below cost; it is this condition we wish to eliminate.

"The printers of Abilene can produce any kind and grade of work that the business men of the city may call for; but this does not mean that any one of us can do it. The General Printing Company, for instance, can produce high-grade sales literature in black and colors. It calls itself a complete printing plant, because it can take your blue prints or your manufactured articles and from them make the photographs and cuts necessary, write the copy, and print the books, all within its own plant and without outside assistance. But this does not mean that it can profitably produce blank books, office forms, etc. The concern I'm representing is equipped to handle this class of work most economically, while it can not and will not attempt to produce high-grade catalogues. Sam Hilyard, here, is a master in the production of law work. He knows all the ins and outs of the business, and has the machinery for its economical production. Scranton & Knox, on the other hand, can produce commercial stationery most profitably. Why, then, should I, simply because I am a printer, be asked to bid on work for which somebody else is better equipped both with machinery and experience? And why should any other printer be asked to bid on work which my shop can produce better and more economically than any other shop in town? This, gentlemen, is our suggestion for a method to bring business conditions in Abilene back to normal: organization along practical lines."

When he sat down, his usually florid face carried the marks of passionate earnestness and his great frame trembled as a result of the effort.

(To be continued)

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Typography

The Old Days when bold types
meant only crude types are gone.
The present-day typographer has
at his command heavy faces of
character that are not without
esthetic merit. (Appropriately
employed, they provide—with
their effect of strength—a degree
of good appearance that is often
quite surprising, especially in
connection with art work and
decoration of related technique.
The examples reproduced in this
insert are fairly representative
of the character of work now
being accomplished with
bold fonts of type

THE INLAND PRINTER - CHICAGO
Nineteen Twenty-Five



The Secret's Out!

Bertie Botts Brought into the Limelight of Publicity

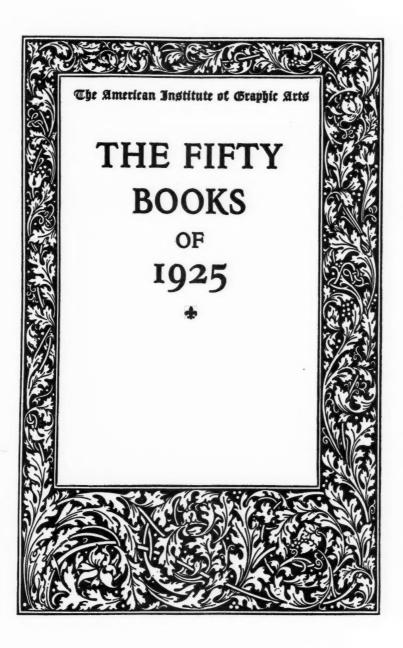
cAT LAST we know what Bertie Botts did when he visited Marshall Field & Company's Store.

His secret appeared as a "scoop" in the columns of *The Juvenile World* that enterprising journal that appears now and then as an advertisement in the "regular" newspapers.

The Juvenile World is packed full of news of the doings of the little ones who find this Store their source of supply in apparel.

There's many a "scoop" in the columns of *The Juvenile World*. Call the youngster's attention to this little "paper."

> MARSHALL FIELD & COMPANY



Title page of a booklet published by the American Institute of Graphic Arts, typography being through the courtesy of the Mergenthaler Linotype Company

The last opportunity to purchase a restricted home-site on the West Shore

Wooded Lots

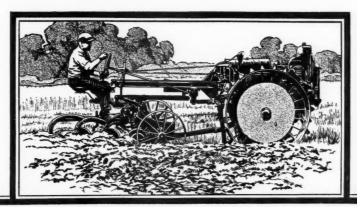
improvements

\$675 On the monthly payment plan

Just as Nature made it, this tract was a virgin forest eight months ago. No more astonishing development has ever been seen in this section. Streets are paved, sidewalks finished, and water and gas mains laid. Every lot is high and beautifully wooded. There is no other tract such as this between Fishport and Brankton-the very last vacant to be had in this ideal residential section. Electric line three blocks from our office. Agent is on premises every day, including Sunday. Thirty minutes by auto from Fountain Square.

Orpen Brothers

1726 Riverside Road



MOLINE

9ractor \$795 3-Bottom and Plow

One Half Their Former Price

Power Farming Made Cheaper and Easier

The cost of equipment need not now stand between you and all-power farming. These new low Moline prices fit your pocketbook today. Study them.

The Moline Tractor is the right type. It does every farm job from spring plowing to ensilage cutting in the fall. No idle time for it. Replaces more horses and more help than any other tractor of its capacity.

The Moline Tractor is operated from the close-coupled, stiff-hitched implement behind. A *one-man* outfit. Backs easier than horses. Turns just as short.

Go see this outfit at your Moline dealer today. Have him explain the many other Moline bargain combinations now being offered. Send coupon for complete descriptions of those you could use.

MOLINE PLOW COMPANY, Inc., Established 60 Years, MOLINE, ILLINOIS

- Tractor and 8-ft. Mower, \$810
 Tractor and Cultivator, \$765
 Tractor and 10-ft. Binder, \$985
 Tractor and 3-Plow, \$795
 Tractor and Lister, \$790
 Tractor and Disc. 3-Plow, \$795
 Tractor and Disc. 3-Plow, \$795
 Tractor, 3-Plow and Cultivator, \$825
- ☐ Tractor, Plow and Lister, \$885 ☐ Tractor, Cultivator and Lister, \$825 ☐ Tractor, 3-Plow and 10-ft. Mower, \$885

Moline Plow Company, Moline, Ill.
Gentlamen: Without obligating me in any way, please send me complete descriptions of the Moline Tractor and the comblinations I have checked at the left of this page. Tear off the entire bottom of this page.

Town State

Full-page advertisement by J. M. Bundscho, Incorporated, Chicago, showing by design and layout the power of the subject advertised



Strength and security are displayed efficiently in this full-page advertisement by Albert Frank & Co., Chicago



The City of the Fature

EROM that far day in & 1671 when La Salt's brave little band hawed a shelter for themselve a from the prinaval forcet, housing has been the first requirement of the City's growth. Even in 1850days, though pressure had not oversing beacon of tred and stone had yet blacomed its "Welcoms" in the skies. The pressure of people has made our of people has made our







Values of the Future

DURING the forty-year period in which S.W. Straus & Co. have been in business we have watched the cities of America grow to their present proud eminence, and have taken a part in this growth and development. Cities practically nonexistent when this House was founded now shelter vast industries and give productive employment to millions. Other cities—such as New York and Chicago—have been entirely rebuilt during this time; their physical aspect has been revolutionized and their areas of high land values have changed.

During this period S. W. Straus & Co., have financed many thousands of urban structures and our success in judging the future growth of the cities and future land values is demonstrated by the record of the securities we sell—Forty Years Without Loss to Any Investor.

During the next forty years American cities will again change and grow to a size and an aspect which can now be scarcely imagined. Great buildings, such as architects of today cannot even forevision, will raise their gleaming towers against the sky. In the future, as in the past, the expert judgment and experience of this organization will be at the service of the investor in selecting for him and safeguarding real estate investments which are in accord with the steady onward trend of the times and which will give our clients a share in the values of the future.

S. W. STRAUS & CO.

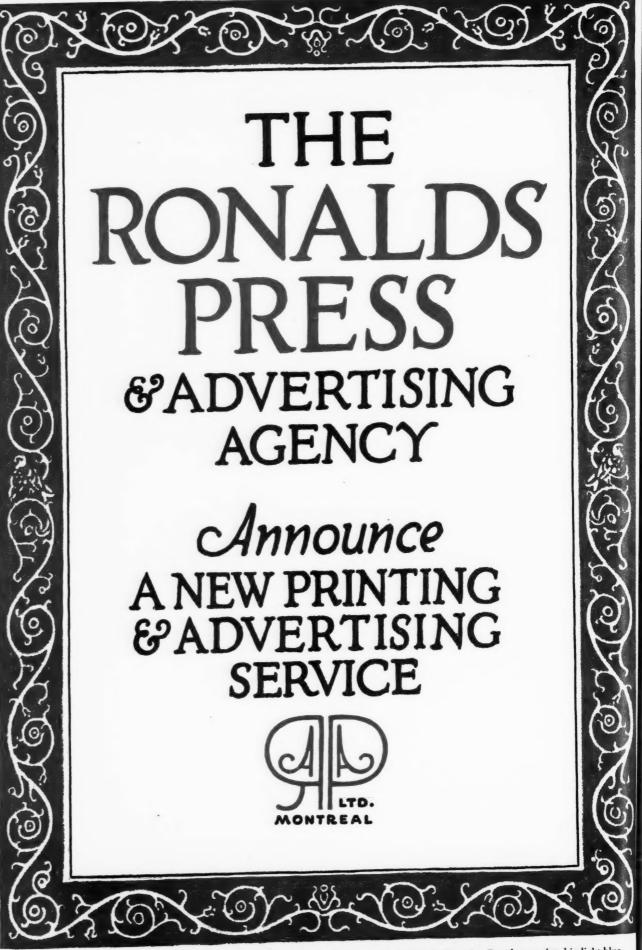
CHICAGO-Straus Building CLARK AND MADISON STREETS

New York-Straus Building

40 YEARS WITHOUT LOSS TO ANY INVESTOR

0 1922-S. W. S. & Co.

Type and illustration talk convincingly in this full-page advertisement by Albert Frank & Co., Chicago





By J. L. FRAZIER

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws. Replies can not be made by mail.

However Important, Type Isn't All

It seems difficult for many of those concerned with the production of printing to adhere to a middle of the road policy and give due consideration to all factors concerned in their work. At one extreme we have a certain class of typographers

who seemingly consider that Type is All. Their entire interest seems concerned with the details of the type's form and that interest is so deep sometimes that little thought is apparently given the ensemble, or the object for which the type is being used. The mere fact that Kennerley, for example, is used on a piece of work is sufficient ground for such typographers to commend the work in its entirety. Those who have gone to seed on type, and those who feel that they are drifting toward that state of mind, might well consider this obvious fact: Type is not the End, but the Means.

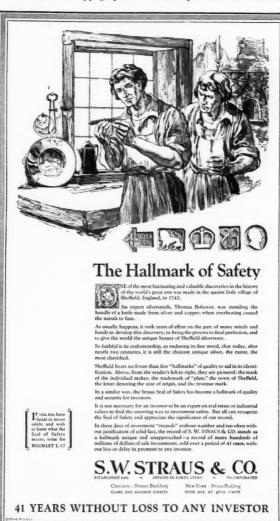
Those enmeshed in the type complex would characterize Fig. 1 as inferior typography because it is composed in bold-face type throughout. There was a time, not in the dim and distant past at that, when most designs done in boldface types were bad, but the reasons concerned the mediums and not the principle. There were fine light-face fonts, but, at best, only passable boldface type faces. The typographer of today, however, has several bold fonts of considerable esthetic merit and character at his disposal, types that make any derision of the form nonsensical. Never, until now, have printers had

heavier than normal faces to compare with Goudy Bold, Cloister Bold and Garamond Bold. They provide the effect of strength that all bold-face types provide and in addition are relatively beautiful—and as clear as it seems possible for

thick types to be. If we admit, as we must, the importance of atmosphere, variety, harmony and many obvious things concerned with our work, we must admit the desirability of having these sturdy letters at our command. Even in Fig. 1 a most important justification for the use of Goudy Bold in preference to the conventional light-face body is provided by the illustration. The heavy wood cut technique is now deservedly popular, but considerable of its effectiveness would be lost if combined with unrelated typography; the harmony of type and illustration in this handsome and impressive advertisement is too manifest to require that attention be called to it.

In commending these type faces thus highly, remember we infer their use is proper and in the right place. It would be unfortunate if their excellence should encourage indiscriminate use of them in body matter and book work, where the standard and established light-face types as a class will probably never be supplanted.

Just one more point and we'll get into the subject of the discussion which has prompted this item, and upon which what we have heretofore said regarding the propriety of bolder than

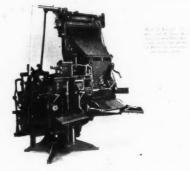


common types has a bearing. While the layman is not trained to an appreciation of the fine points of type form, what we regard as the fundamentals of art and beauty are the result of composite taste, and so the average layman will readily, if broadly, distinguish between the good and the bad among type faces. Types that are not clear and open have few champions among intelligent non-printers, as the writer has had demonstrated to his own satisfaction on many occasions. It is the printer, himself, aided and abetted by the typefounders

Fig. 2 tells its story better than Fig. 3, not only because the type is clearer but, more especially, since Kennerley is a clear face, because the subordinate display is better. The line "Model 25 Linotype" in the latter is quite too weak, and the slogan line set wholly in capitals isn't as clear and doesn't have the display punch of the same words in Fig. 2.

White space is better distributed in Fig. 3 than in Fig. 2, there being too much of it at the bottom of the latter. Indeed, no one will deny the better looks of Fig. 3, but that isn't all





PICTURED HERE IS the newest addition to our Composing Room equipment. In the terms of a printer, it is known as a

Model 25 Lmotype o you it means increased production, iter range of type faces, lower com-on costs, better and quicker service when you need good printing

That Britton's should be the first printerticular model type setting machine is but another indication of our efforts and desires

LET PRINTING PULL PROSPERITY YOUR WAY

The Britton Printing Co.

205 Caxton Building, Cleveland, Ohio

when it comes to display typography designed to make itself heard and sell something or other. Fig. 3 lacks what is best described as a "kick."

The main and important facts governing our preference for Fig. 2 have been stated, and they involve important considerations for the display typographer. Incidentally, the body matter of Fig. 2 is more compactly arranged — that is, less spread out — than that of Fig. 3, the arrangement of which, in this respect, no one can criticize. The lines in Fig. 2 are a little too short for pleasant reading, though it is better to err in that direction than in making them too long. They are so short as to make good word spacing impossible; indeed the spacing of some of the lines is inexcusably bad. The panel around the cut is a weak point, in the first place, because it detracts from the illustration. Without it, moreover, the body could have been set in larger type and a more fitting measure. At the same time the full effect of the white space in the open parts of the illustration would have been obtained.

Our correspondent who submitted these two settings of the same copy, in championing his own (Fig. 2), makes the point that the body matter should appropriately be composed on the machine. While we are supporting him in the main, we do not concur in this. The advertisement is not one of the Linotype company's, but for the printer who has installed the machine. The matter is of no consequence.



(of the past, thank fortune), who have brought the other kind into existence, the sole idea back of them being the desire for something different.

So, if one of our more aristocratic and stylish type faces, say Kennerley, is as clear and legible as one of the plainer ones, like Bookman or Century, and the composition - type, border, illustration, etc.— is equally meritorious, choice be-tween them should favor the former. When it comes to advertising typography, which must attract attention, then display, atmosphere, etc., enter. There must be loud words as well as soft words - arousing words and persuasive words - if the thing is to be resultful. So if, on the other hand, we must choose between an advertisement that is effectively arranged to get attention, skilfully displayed to interpret the message and make it more influential, but set in a plain and legible type, and one composed in a more aristocratic face but with the apparent idea of evolving a pretty composition, we will select the former every time.

A reader thumbing through his newspaper or magazine is much more likely to be brought to a halt by Fig. 2 than by Fig. 3. This is due largely to its greater "color" strength, to which, with the blacker type, the border contributes, making the advertisement a more effective entity. Those who consider type is all, however, would not hesitate to designate Fig. 3 the better, but there is more than Kennerley to an advertisement.



By EDWARD N. TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department.

Replies can not be made by mail.

Out on First - Safe on Second

"In Fernald's 'Expressive English' we find 'actual fact,' which we think is an error. We also find in an example of how to write a good letter the phrase 'I would say that we accept your proposition.' In our correspondence we leave out 'I would say.'

"I shall be interested to have Mr. Teall's criticisms."

"Actual fact" is pleonastic but popular. A fact is bound to be actual, in the sense of "real." Reprehensible in writing supposed to be done with deliberation, the expression is entirely pardonable in ordinary conversation or in familiar writing. It is used to give emphasis to the fact's reality. The word "fact" has become vague and weak.

Leaving out that "I would say" is an act of decency and mercy. It is a shame that cheap pretenders to authority are patronized when they set out to market such trash as that example of "how to write a good letter." Business correspondence ought to be clear and concise. Our correspondent is right.

Angle-land

"I was interested in reading your comment on the division of the word 'startling,' and it reminded me that for some time past I have intended writing you regarding another word which I have often thought is wrongly divided. Dictionaries give the division of 'England' as 'En-gland.' Why? The proper division, it seems to me, should be 'Eng-land.' We were taught in school that the name was derived from 'The Land of the Angles,' hence the last syllable should be 'land,' not 'gland.'"

Webster and the Standard divide it "Eng-land," both in the entry and in their use of it in the running text. But the pronunciation is indicated as "in-gland." And there's the catch! The "n" in the pronunciation is not the plain "n" of ordinary type, but a phonetic character, with the last stroke prolonged into a curly tail. That means it belongs to the guttural, or velar sounds — so called because the "ng" sound which the character represents is formed with the back of the tongue raised toward the velum or back palate, the "soft" palate.

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Thus what seems to be an instruction for "in-glish" is really a direction to say "ing-glish," "ing-gland." And it is a fact that most of us, after getting the velar "n," do give the "g" a separate sounding. Some of us say "ing-lish," but most of us say "ing-gland" and "ing-glish." The transition from the velar guttural to the "1" makes whatever difficulty there is. Compare "single," universally pronounced "sing-gle."

The "average" user of the dictionary misses half its richness because he never looks at the "front matter," where the system of indicating pronunciation is explained and a wealth of helpful information is given. There is a full college course in every dictionary — with an A. M. and perhaps even a Ph. D. for the zealous student.

For Him Who Runs to Read

"Disputants will take no less a word than yours for correctness or incorrectness of 'him' in third line of enclosed clipping."

The sentence: "There are always opportunities for him who wants to work."

The verdict: "Him" is correct. He who wants to work has opportunities. Opportunities exist for him who wants to work.

All in Good Nature!

Wasn't it the young man with the cream tarts, in "New Arabian Nights," who said: "The spirit, sir, is one of mockery"? Our spirit is, rather, that of the amiable but incalculable Prince Florizel. He was always starting something.

This time, instead of showing up typographical or grammatical errors, let's take a squint at authors forgetting what cards have been played.

In "Brass Commandments," by Charles Alden Seltzer, this may be read on page 85: "She gave him a quick, startled glance as the 'reckon' came from his lips. Not only had he changed his clothes; he had altered his speech to conform to them." But if you turn back to page 28 you will find Him saying to Her: "Just plain scared, I reckon."

saying to Her: "Just plain scared, I reckon."

In "Timber Treasure," by Frank Lillie Pollock, we are told at page 11: "He had come close to breaking an intercollegiate record for the half mile." And at page 252, "Long distance running had been his specialty in track athletics." If I had to run a half mile now, I certainly would call it long distance stuff; but track athletes don't.

Who's That?

"Is it a serious offense to say 'It's me'?

By the rules of grammar, it is heinous. But if everybody who says it were to be hanged, the trees would be full of strange fruit, and soon there would be nobody left to string 'em up. The second pronoun is in apposition with the first, and should agree with it in number, gender and case. But "It's I" is awfully straitlaced.

The French say "c'est moi," which seems a mathematically exact parallel.

At Princeton they tell a story about good old Dr. McCosh, one time president of the college. Greatly excited over some infraction of the rules, he knocked at a student's door. "Who's that," came the cry from within. "It's me — open this door!" "Well — who's me?" "Dr. McCosh!" "Oh, go on! He would never say 'it's me'!" And the poker game went merrily on.

I remember in the days of the song "Harrigan" there was a letter in one of the New York newspapers suggesting that grammar and poetry could be reconciled by changing the line "Harrigan, that's me" to "Harrigan, I'm he." That struck me as just about the cream of all the grammar jokes.

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"Chinaman"

"In the February issue you use the word 'Chinaman.' Have you ever run across anything on the use of this term? I have three friends who have worked in Shanghai; one at the present time is the English proofreader of the large Commercial Press of that place. These friends tell me that the term 'Chinaman' is applied, in that section at least, to a worthless fellow, a scalawag. The Chinese resent the use of this term in referring to respectable men as much as do the Japanese to being called 'Japs,' as is so persistently done by an exceedingly great chain of newspapers in these United States."

Webster defines a Chinaman as a Chinese, and a Chinese as a Chinaman. Under "Chinaman" the Standard says: "A man of Chinese blood; one of the Chinese." It looks as though the definer had purposely avoided saying "a Chinese," but the noun "Chinese" is given for both singular and plural. The Century, under "Chinaman," cites the North American Review; under "Chinese," Sir Walter Scott ("The Monastery"). And — would you believe it? — this authority actually enters "Chinee"! It compares it with "aborigine" and with "cherry" and "sherry," formed by dropping the final letter from a singular form ending in "s"! It quotes Bret Harte, "The heathen Chinee is peculiar."

When I was a naughty little boy, in Brooklyn and the 'eighties, we used to chant "Ching, ching Chinaman, bow, wow wow."

Living in New Jersey, familiarly called "Jersey," I'm not ashamed but proud to be called a Jerseyman.

Most folks, nowadays, who call a Chinese a Chinaman, do so without any such offensive intention as the Hearst papers have in calling a Japanese a "Jap." But probably the early traders did mean to imply contempt when they spoke of a "China man." (I think they did so in two separate words, compounding coming later.)

"A Chinese" sounds "funny," in a way, because the word is really an adjective. But then, doesn't each of us call himself an American?

Grammar in English

"What should an editorial clerk do in sentences like the following, in an office where 'company' is generally treated as singular: 'The —— Company, engineers and builders, are erecting' and 'The —— Company, manufacturers of paper, are installing'?"

Well, here's where I lose another friend, for the inquirer let the plural verb stand, and I (being a very singular person) would myself use the singular. The parenthesis in each sentence leaves the relation between the subject and predicate unaffected. The company is so-and-so.

Stop, Look, Listen!

"My boss says we need a comma after 'history' in this sentence: 'We call upon you to make this message of international good will part of your permanent program until war shall have a place only in history and world service, comradeship and international coöperation shall become universal.' Is he right?"

The boss is *always* right, isn't he? As a matter of strict grammatical rule, I think, the comma is not necessary. But the reader may not perceive that until after he has slid over the place where the clauses meet and merge. The presence of a comma after "history" would prevent them from merging.

When the sentence is read as it stands, "history and world service" looks like a unit of sense. Of course, the sentence, once you get it, is a clear coördination of two clauses, the "shall have a place in history" clause and the "shall become universal" clause. But without the comma it suggests to us one wagon driving behind another — with the second nag poking his nose into the feedbag in the back of the first wagon.

Surely when the comma is so needed for the reader's guidance it is something more than one of those despised *rhetorical* marks of punctuation. The omission of the little "Stop, look, listen" mark is defensible in logic, but its presence helps materially in getting the idea across.

The writers of day before yesterday would have used a semicolon after "history," I think.

Picked Up

"I have been watching to see if anybody would 'pick you up' on the 'affect' error. I showed that item to the head of our printing department. 'Why don't you tell him about it?' he asked. 'He'd probably be glad if you did.'"

And so, to be sure, I am. This is a fifty-fifty department. I point out the errors of others, and they are invited to come back at me when I slip up. It will happen to the best of us, you know. I'm not half as much ashamed of making an error as I would be of not having courage and decency to stand the consequences.

Echo of an Error

From a New England vocational school: "In the January issue our teacher noticed the rules for the words 'affect' and 'effect.' Somehow you had these rules tangled. You then chided the proofreaders for not correcting you. In a saying beneath you wrote, 'Let's not be so polite we miss all the fun.' Don't you think it would be better if you wrote it this way: 'Let's not be so polite. We miss all the fun.' We are young printers and wish to improve our English."

My sentence, "Let's not" and so on, said exactly what I wanted to say. Splitting the sentence in two with a period changes the meaning completely. The sentence as it was printed meant "Let's not be so polite (that) we miss all the fun." This ellipsis or omission of a word easily understood is common in speech, and has come to be generally practiced and accepted in writing.

Accented Words

A stimulating correspondent asks us about accented letters, and in these days of linotype composition they are indeed a vexation. "Résumé," without its acute accents, looks like the English word we pronounce "ree-zoom." Words like "matinee," "ole," "depot," "detour" and "employe" are probably sufficiently Englished to get by satisfactorily except in very "particular" matter; but some words look badly mangled when they lose the marks given them in their native language.

In newspaper composition, anything goes. In the various grades between that and high-class work, the printer must do the best he can with the materials at his command. Is there anything that looks much worse than the small cap "E" with the acute accent? For that matter, if a printer could have everything he wanted, would not most of us be equipped with fancy initials with a quote mark on the block, to avoid choice between the almost impossible separate quote and requirement that the reader wait until the end of the passage to find that the article or chapter does actually begin with quoted matter?

Those Wild College Boys!

- "My work as chief error spotter and guardian of the grammar of the department of industrial journalism in a state college includes reading copy on material prepared for publication by the various divisions.
- "As a rule, a gentlemen's agreement exists between myself and the college authors not to mention their errors in spelling and punctuation, but last week, when the editor of one of the college magazines returned his revised proofs, with my carefully penciled 'maintenance' covered with a broad red 'maintainance'—going back to his original spelling—with the second

'1' deleted from 'enrolled,' and the second 'u' from 'Portu-

guese,' it was more than I could stand.

"Upper-class student editors of college publications are the worst offenders among those who spell by ear. It will be a red-letter day when I find any three of the following words spelled correctly: 'Philippines,' 'occasion,' 'accommodate,' 'saxophone,' 'propaganda,' 'phenomenon,' 'its' (possessive).

"Is it correct to say: 'Jimmie is sick with the mumps'?
"I enjoy reading your comments, and the article 'Are

Hyphens Helpful?' was especially interesting.'

The correspondent wrote "pencilled." I write it so, myself. But when this present writing appears in The Inland Printer, one of those "I's" will be gone. In a paragraph I have reluctantly omitted from the letter (space is crowded this month!),

the writer alludes to Webster as authority. And Webster does not double the consonant on the unaccented syllable! Webster is the most comfortably working dictionary of them all, to my way of thinking; but I part company with it here. Just old habit. "Penciled" reads "pen-ciled" to me, with a long "i."

Why do those spellers-by-ear write "occassion" and "accomodate"? Really, it looks as though their only consistency was in contrariness. Further proof: "saxaphone" and

" propogate."

People speak about being "in bed with a bad cold." In ordinary speech and in familiar writing, it's all right to say "sick with the mumps." In more particular expression, all I can see to do is to sidestep: "Jimmy has the mumps"—or, better yet, "Jimmy has mumps."

Are Proofreaders Parasites?

By EDWARD N. TEALL



IG SIX appointed a committee to make a survey of conditions in the proofrooms of the New York jurisdiction. That committee called in proofreaders from newspaper, book and job offices, and heard their views. The committee's report is of most serious significance to all who follow or intend to enter the proofreading profes-

sion. I name it "profession" without apology for the departure from common usage. A proofreader is a professional man in point of education, though his education may not be a university affair; in point of service, though his service may not be properly recognized or rewarded; and in point of essential dignity and importance, even though he be subject to orders from editorial and mechanical departments. He is a professional man in every respect but that of recognition by the community he serves. And that lack of recognition is no fault of his — unless it be a fault to serve with a loyalty to his employer's interest exceeding his devotion to his own personal welfare.

The committee's report declares bluntly that "the occupation of proofreading is no longer a desirable one." Young men in the printing business have no inclination, today, to turn to it. This is serious. It is not disastrous, because such a state of affairs must carry its own remedy.

The responsibility for this condition is laid at the door of the composing room. The decline in respect for the proof-reader's calling is explained in terms of the linotype machine. To correct a single letter, a line must be recast. Any but inescapable corrections are begrudged; and corrections that would have been called indispensable, in the old days, are now resented by the bill payers. An incorrect division, in linotype work, necessitates the resetting of two lines. Naturally, division has been shot to pieces.

The committee says: "Inaccuracies in grammar, spelling, punctuation and capitalization are winked at." Not only newspaper offices, where speed is vital, but job offices and even book offices are accepting horrors that would have made the proofreaders of an older day doubt mankind's worthiness of salvation.

"Horsing," reading without a copyholder, is deplored "from a union standpoint." From the simple humanitarian standpoint, the committee reprehends the tendency to regard any old place as good enough for the proofroom. It appends to its report a statement concerning the proofroom of the New York *Herald Tribune*, dumped down in the middle of the composing room, with a faith in the soundproof qualities of a

patent ceiling. Imagine reading proof in an open corral, surrounded by machines, ad. alley, proof presses and other noise makers. "Horsing" is inevitable; how can a proofreader and a copyholder work together in such a hubbub?

For proofreaders to protest on the ground that their profession must be preserved would be futile. Business is a juggernaut; it loves human sacrifices. The question is simply this, in its rawest terms: Is proofreading to become a lost art?

The best thing, for proofreaders' sake, that could happen, would be for employers to conclude that proofreading could be dispensed with, and try to run their plants without it. Absolutely without it. They could require better preparation of copy. They could require more accurate composition. Do their best, pay out good money lavishly, and they would soon, inevitably, discover that the proofreader is indispensable, a money saver. Without him, accuracy is simply impossible. And, however careless the reading public may be, however indifferent to occasional inaccuracies and blind to blunders, it would some time turn against the mess that print would be, and demand something better. The horrors would be too glaring to be excused or accepted.

One reader of this journal, a friend in Brooklyn, New York, has read the Big Six committee report, and writes to us: "The master printers, taking them by and large, have a certain pride in their work, and so too have the proofreaders; but the employing printer, or publisher, continues to ask the impossible. Many are acting in a penny-wise-pound-foolish way. Don't you think a general discussion of proofrooms, with photo-

graphs, would help?"

Photograph suggestion, extremely interesting, referred to the editor for decision. Proofroom conditions may best be presented to The Inland Printer audience through letters addressed either to the editor, or to the Proofroom department. Some good might be done by a symposium of that sort. Letters would be most welcome — not only to us, but surely to our proofroom readers.

The truth is, as the Proofroom department has frequently asserted, that the proofreader is not the parasite some employers seem to think him. Far from that, he is actually a producer—he produces accuracy. He is a moneymaker. Any attempt at clean printing is a confession that the proofreader's importance is recognized. Any attempt to make the proofroom cheap is a denial of that confession, a disgraceful repudiation of a committed judgment.

THE only failure a man ought to fear is failure in cleaving to the purpose he sees to be best.— George Eliot.

Is the Customer Hard-Boiled?

By J. CARL HERTZOG



O how much service is a customer entitled? Should we discriminate between the big buyer and the little one? When, if ever, should we tell the customer to go to hell? These are questions arising in the mind of a plant superintendent of a job printing plant. On the first of the month I received an order from the front office for five

hundred letterheads (quoted price of \$6.50) for a real estate dealer who had previously bought five hundred cards printed in Caslon. He had liked the cards. I sent him a proof of the letterhead set in a similar manner. It was fairly good-looking, as shown by Fig. 1.

After three days he returned the proof. He marked the main line larger and plain type; the italic line caps. like the easy enough to criticize an egg, you know, but can you lay one? Tell him that with my compliments. Throw the job in the waste basket."

After P. G. was gone I began to think about this service stuff. I pulled the proof out of the wastebasket and had one of the boys set the spot shown in Fig. 3. We sent the proof and waited three days more.

"Say, P. G.," I said next morning, "I fixed old Reynault a keen letterhead to look like engraving. Stop in to see him when you're up-town today."

"Good work, old boy, we'll get him yet. I know, of course, that we have already lost money on this order. Probably more than we can ever get back through doing work for Reynault."

The sales manager, who had been listening, came over and opened up:

First National Bank Building

Telephone Main 1234

HENRY O. REYNAULT

Real Estate and Insurance
EL PASO, TEXAS

Fig. 1

first line, etc. What did this real estater know about typography? Would he tell a watchmaker he wanted this spring made bigger and that cog smaller? Nevertheless, we changed the head as he marked it, and the abortion can be seen in Fig. 2.

After he kept the proof three days, we telephoned him from the shop, but he wanted the salesman to call and see him. The salesman went, came back with the proof, but knowing no more than he did before, and said: "This bird has a sample of an engraved head, and he wants us to make his look like it."

"Have you the sample, P. G.?"

"No, we'll never get our money back on Reynault. But if you had told him to take his job somewhere else, he would have a lifetime grudge against us. Some day he would talk with a big buyer of printing, who had heard about our wonderful service (principally through our own advertising). This buyer would say he was thinking of getting us to do his next catalogue at about three thousand dollars. Reynault would butt in and say: 'Those dumb-bells down there can't do it. I gave them a simple little letterhead order, and because they couldn't set up a good job they told me to go to hell.' Now, on the other

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HENRY O. REYNAULT REAL ESTATE AND INSURANCE

El Paso, Texas

Fig. 2.

- "No; it was in his correspondence file and he wouldn't let me have it."
- "Great shades of Bodoni! How can we match something we never saw? I have too much to do to be a clairvoyant. Tell him to go jump in the lake; we've already lost twice our profit."
- "No we can't do that. Use that new invitation type, make a neat little spot and I think he'll O. K. it. We talk and advertise service, so we have to deliver the goods."
- "Yes, but service doesn't mean to play horse with some bird who is so wise he can tell a hen how to lay an egg. It's
- hand, if we stick with him and satisfy him, he'll say to the big buyer when he meets him: 'You won't go wrong if you place your order with them. I'm a hard man to please, so they set a letterhead four different ways to please me. They give satisfaction.'"
- "All right, P. G.," I said, "go get the proof and see what he savs."
- The next morning I was interrupted by P. G. with: "Now don't get sore because Reynault wants another proof."
- "Holy quads and thin spaces," says I, "what does he want now?"

Henry O. Reynault

REAL ESTATE AND INSURANCE
First National Bank Building
El Paso, Texas

Fig. 3.

"He sent this lithographed sample. He wants us to match it."

"How is any one going to set his short name to fill a line like that long corporation name; and how are we going to do hand lettering with a composing stick?"

form and having the numbers fit into any size space, provided, of course, the space is big enough for the actual number and size of figures in the machine.

This is done by the work-and-swing method, on the same plan as the "imitation wax" ruling on presses. The form is

FIRST NATIONAL BANK BUILDING

TELEPHONE MAIN 1234

HENRY O. REYNAULT

REAL ESTATE AND INSURANCE EL PASO, TEXAS

Frg. 4.

"That's your job, boy. Remember the service we give."
We then set a new head and sent a fourth proof, which is shown in Fig. 4. It was as near as we could get to his sample. It looked fairly well, so we sent another proof via the salesman.

When he returned he said: "Well, I talked a leg off him

"Don't tell me he wants another proof, or you'll be wearing a frisket over your left eye."

"Shut off the power, boy. I closed him. Reynault says: 'Well, I don't like it much but go ahead and print the letter-heads like the first proof you sent me. Rush them out this afternoon. I want to get out some letters.'"

Now I ask you: "Is the customer hard-boiled?"

0-001100-0

HOW TO WORK NUMBERING MACHINES

By A. ERNEST MOWREY

In the ordinary commercial job shop where very often there are receipts, order books, vouchers, etc., to be numbered, it is sometimes a problem to know just how to work the numbering machine into the type form so that all the printing can be done with one impression. This, of course, when the numbering may be in the same color of ink as the rest of the job.

Most numbering machines have a base requiring approximately 5 by 10 picas. Quite often a customer plans to have his job numbered in a space much smaller than this. Let us assume a space of 4 by 2 picas. Quite often also he is asked to rearrange his copy so as to allow for the numbering machines to be set in the type form. Sometimes the customer complies gracefully; sometimes not. Sometimes the customer will not object to the extra charge of a second press run so as to have the job numbered exactly where he has planned for it. But unless the numbering is to be done in a color different from the rest of the job in question, or unless the job happens to be an envelope or ruled form, there is a simple method of working numbering machines and type in the same

set up as per copy, but omitting the numbering machine, which is set in a skeleton form and placed alongside the type form, much the same as a set of two-color forms: one made to fit the other. Great care must be taken to have the type form spaced out exactly as required by copy, adding sufficient material (leads, slugs, quads or furniture) to the top and bottom to make the type form over-all measure exactly the dimension of the paper to be printed on. If the numbering machine form is spaced accordingly, both as to width and depth of paper, simply turn one form half around, placing the head of the type form opposite the foot of the numbering machine form.

It will be necessary to have the paper stock cut double size to accommodate the double type form, but it is seldom that a job can not be figured to cut two-up. Although occasionally it may be found that a few more sheets of stock will be required to make the cut required, the saving of time of the ordinary extra press run and the great improvement in the appearance of the finished job will make the cost of a few sheets of paper in comparison look trivial.

When the form goes to press the pressman must be given the exact printing position, and the result will be a perfect register. It can not be otherwise if the form has been prepared properly. The only chance of faulty register is when there is a "bow" in the chase or some other faulty equipment of the same kind.

In conclusion it might be well to add that a steel chase should be used; then it will not be necessary to lock the type form to the degree of chase-spreading. Where chase bearers are used, only those in good condition should be employed; at least the one at the guide side or the solid side of the imposed form, thus eliminating the chance of twist often due to bent or imperfect bearers.

It is so easy for one to run amiss even with perfect conditions prevailing that one can scarcely afford to exercise anything but the closest attention to detail in all kinds of register forms.

Some Practical Hints on Presswork

Part XXVII.—By Eugene St. John



HOICE OF PAPER.—Any sort of form may be printed with less makeready on No. 1 enameled book than on other papers. Coated book is first choice for fine-screen halftone work and for saving makeready. If the sheen of enameled book is objectionable and a blending of the tones in the illustrations is preferred to fine defi-

nition and a mat ground desired, dull and semi-dull coated book have the call. A close approach to, or shall we say an improvement on, photogravure is obtained by using dull coated book with suitable plate and ink. Dull coated papers require more time and care in makeready and during the run than enameled book.

When halftones must be worked and the cost of the paper kept down S. and S. C. may be used but can not yield the effect obtainable on coated book even with the best equipment and workmanship. A sample of what really pleasing results are obtainable on super may be seen in the pages of the popular magazines of a million or more circulation, which have been printed the past quarter century on magazine English finish super from the roll on rotary presses, which turn out 3,500 sheets, 29 by 46 inches, per hour, printed on both sides. Still larger units have recently been introduced to the magazine field.

In the printing of forms without fine screen halftones one has choice of S. and S. C., plate or English finish book, eggshell and antique wove book, sulphite bond and writing. All of these papers may be had at less cost than coated book and may be used with plates up to 120-line screen as well as text. In this class of papers offset paper has come to the front as the best for the general run of commercial work. There are two sorts of offset paper, one which is preferred for letterpress and the other for offset printing. For exact register work the latter is better for both letterpress and offset. The printer may get much valuable information about printing papers from paper salesmen. Offset paper is easier to print on than other uncoated books and still helps the appearance of a text page more than sulphite writing or sulphite bond, which are also easier to print on than eggshell and antique book.

All rough, cockle, linen or ripple finish rag content loftdried bond papers are hard to print on and are wearing on the form. Some of the high-grade bond papers may be had in a smooth finish, variously termed glazed, litho or plate finish, and afford a better printing surface than the rough finish, same brand or watermark.

Many considerations enter into the choice of paper, as for example: light weight to keep down mailing cost, strength for permanency under frequent handling and for record purposes, fairly permanent color, etc.

Those papers which are easiest to print on also require the least ink, so that a double economy in cost of makeready and cost of ink, to say nothing of wear on the form, is realized by choosing the papers of smoother finish when possible.

The choice of paper and form having been noticed we may pass to the selection of the press. Here one is impressed at the start by the large number of special lines of printing, most of which use printing machinery designed for and suited only to the special line. In this wide field of specialties may be noticed the magazines of great circulation, the great mail-order house catalogues, encyclopedias, Bibles, dictionaries, etc.; tickets of a thousand and one varieties; fan-fold forms; paper

boxes and various contents thereof, such as interior wrappers and containers; wrappers for soap, bread, candy and what not; wooden boxes; tin boxes; rubber, bone and celluloid specialties, bags of all sorts and so on *ad infinitum*. On all of this special work, when the stock is obtainable in roll form and the quality of the printing permits, the rotary web press is preferred for its speed. These special lines interest comparatively few printers.

For the general run of commercial work the two-revolution flat-bed cylinder press is preferred. Perfecting presses of this type are unexcelled for the better grade of book and magazine printing, and the two-color press of this type is preferred for the expeditious printing of fine colorwork. If the runs are long the mechanical feeder is a good investment, but if most of the runs are short hand feeding is more economical. "Continuous" mechanical feeders and the hand feeder are helped toward greater output by the "paper lift." The moving of numbers of large containers of paper about the pressroom is made easier by the use of paper tiering machines and the latest improved types of trucks.

If a printer wants to maintain the efficiency in his pressroom attained by leading manufacturers in other industries he must add to his equipment certain accessories not common in printing plants although found in the leading ones. First come good light and ventilation and good drinking water. These influence the human element. After all, our efforts to share our knowledge and to standardize and systematize, the human element remains the uncontrollable factor which can make or break any business. Every successful man is himself proof that men vary in capacity, energy, concentration, patience and grit. Any reasonable means to make the workshop more pleasant naturally increases the productivity of all hands. Air and water are more important than food, and light is just as important when work is to be done.

A paper seasoning or curing machine will condition paper to pressroom atmosphere in a few hours. If obtainable devices to condition the atmosphere are utilized the paper may be kept at normal moisture content and register troubles, static electricity, wrinkles, wavy edges, etc., become almost forgotten troubles of the past. The electric neutralizer and the gas or electric sheet heater help to keep the paper in good shape and to set and dry the ink and prevent offset. When slipsheets must be used they should be larger than the printed sheets to be interleaved. The best available material is the special Kraft slipsheet paper.

In selecting presses the printer will do well to avoid overequipment. If very few jobs requiring a large press are to be secured these large forms may be sent to a pressroom which does presswork for the trade. A very large percentage of printers can handle most of their work on the fast cylinder job presses, such as the Kelly, Miehle Vertical and Miller High-Speed, and on platen presses, such as the Standard, mechanically fed Gordon, Golding and Colt's Armory. A mechanically fed pony cylinder, either two or four-roller, when operated at high speed has interesting production possibilities which shrewd printers have not overlooked. These presses are exceedingly well built, and in the choice of all presses the investment should be made not only on the first cost but on the possible production, the cost of repairs and the probable life of the press. It is doubtful whether there is another investment in machinery so attractive as the high-grade printing press. If given ordinary attention in the form of cleaning, oiling and replacement of certain minor parts a well built press will last

out the user. Numerous platen presses from fifty to seventy-five years old are in daily use and will do perfect work. The cost of repairs is negligible. By replacement of part after part as worn out a platen press could be used for generations. The same is true of the modern pony cylinder press. In passing it is worth noting that to avoid lost production by having presses "down" from one to six weeks while waiting for parts from a distant city it is well to carry extra parts in the pressroom. An experienced pressman knows which parts on each press oftenest need replacement and should select the stock of extra parts.

The importance of one part of the press equipment is realized by none like the pressman user. The composition roller, if not in good condition, can render futile all the efforts of the press builder, the papermaker, the inkmaker and the pressman. It is the most important single factor in good printing and at the same time the least understood and consequently least intelligently used and cared for. If there is any branch of the industry that should share its knowledge for the good of all it is the roller-making division.

A certain printer delivered a rush job which, owing to insufficient makeready, was gray in the center of the print. The customer queried the cause of the weak print. The printer answered, "Most forms are run in the center of the press and this wears the rollers down fastest in the center, hence the weak print in the center." This is a true, if extreme, illustration of the average printers' profound ignorance of the most important equipment in the pressroom after the press itself.

The best way to handle the roller problem, as any other, is to ascertain which brand of rollers is used by the local pressrooms turning out the best work. Then get in touch with the rollermaker and advise him of the conditions in your pressroom. A basement pressroom requires a roller different from one used on the upper floors of a tall building. It is the outside atmosphere which most affects rollers, of course, but the conditions inside the building also have influence. It is true of rollers as of ink; a product is turned out for the average conditions and if you order just ink and rollers and your pressroom conditions are not average you are likely to be disappointed.

If it were practicable the ideal system would be to make one's own rollers quite frequently. Some concerns do this for their platen pressroom, but the common practice is to depend on the rollermaker for service. He seasons his composition for summer or winter. The printer's problem is to get the most out of the seasoned roller. When a new roller reaches the pressroom it is found to be coated with grease from the mold. The roller should not be used until it has lost its tenderness. If one may easily pinch bits off the end of a new roller with the finger it is too tender for the press and needs longer seasoning. Just how long it should be seasoned depends on the temperature and the humidity. With average barometer the roller may stand uncovered for seasoning but if humidity is extreme it is well to cover the roller all over with oil and soft ink or with shellac. The ends also should be covered. Shellac is readily removed with alcohol. This covering keeps the excessive moisture out and prevents water-logging of the roller. Rollers are much like the human skin, glue and glycerin being their principal constituents. If you add water to glue you get mucilage and an excess of water robs mucilage of all its tack. On the other hand, if all moisture is removed from liquid glue it becomes hard and glassy and loses all its tack. The happy mean, a glue with ample tack yet not too tender, is obtained by adding the proper proportion of glycerin to the glue. The glycerin absorbs moisture from the air to keep the composition from turning hard and it is seasoned for some time to stabilize it to some extent. Less glycerin is calculated for summer than for winter rollers. After the roller is

firm enough for the press the set of the roller for its first job should be careful. Frequent setting from time to time with changes of humidity and temperature is necessary. The parts of the press which control the travel of the roller need attention. The two greatest shorteners of the life of the roller are exposure to the air and washing with harsh detergents. Like the human skin the roller is hardened or tanned by exposure to the air, and tanned and cracked by such harsh detergents as benzine, gasoline and kerosene, to say nothing of the coal-tar acid in some inks. Milady and many a Kitchen Helen discovered ages ago that oil is a better cleaner than soap and easier on the skin and today the creams of the toilet are preferred to soap both to clean and soften the skin. Some printers have adopted the system of adding oil to the ink on the rollers at quitting time and sheeting off the ink when a washup may be avoided. Oil is also used to wash up. This is the best way as yet discovered to care for rollers. Raw linseed oil or a very light machine oil is best at a reasonable cost.

If rollers are not cared for the tacky surface becomes hard and leathery and a great part of their efficiency is lost. This leads to various troubles which increase the cost of makeready and running.

A great loss is caused in pressrooms from dirt, lint, paper dust, etc. The vacuum sheet cleaner for use on cylinder and rotary presses is a step in the right direction and may lead to further improvements. The principal loss caused by dirt, lint and dust comes from stopping the press to wash and then dry the form in order to remove specks in the ink which have settled on plates and type. A stop to wash the form on a cylinder press costs at least \$1 when gasoline or benzol, rags, ink and lost running time are figured. Some dirt comes on the paper from the mill, some gets into the containers during transit, some dirt is picked up at the paper cutter. There is dirt in the air of the pressroom. Much of all this dirt in fine particles gets into the ink on the press. In addition the picking of fluff from paper by the ink at impression must be considered. But this is not all; unless great care is exercised the ink itself will skin and lump, and this causes specks. The "ink agitator" recently introduced is a great aid to keeping the ink free from specks by constant stirring.

Some cardboard chalks off on the edges. We recall a de luxe halftone job on heavy cardboard on a cylinder press which caused endless trouble from the frequent stops for washup. The edges of each lift were carefully brushed before printing. This was an unsatisfactory remedy, for while it removed much dust it raised the fiber so that more dust fell off on the press. The job was finally completed by lightly painting the edges so as to lay the fiber and by feeding before the paint could dry and prevent separation of the sheets. This would be a dangerous remedy on exact register work.

Freshly ground ink is a great aid to clean printing, and care in keeping the steel fountain roller free from dry or half-dried ink is necessary. If the entire circumference of the steel fountain roller is not cleaned when ink has been in the fountain over night the ductor will pick the half-dried ink off and it eventually appears as specks in the print. Many a good lot of paper has been condemned as faulty when it was all right and the trouble was caused by dirt.

While the care of rollers and the prevention of dirt may appear of comparatively slight importance they are truly matters of importance in doing good work at profitable speed.

acolico ---

"What message may I take from you to the salesmen in the paper and printing supply trades?" we asked of the delightful man of seventy who was leaving the road after fifty grueling years and retiring to his 100-acre farm with \$90,000 in bonds.

"Tell them for me if you will to stay away from horses, cards, gin and lower-case cleopatras,"—The Paper Book.

Ageing of Inks as Related to Good Printing

By ALTON B. CARTY



HE age of a printing ink affects its working quality according to the materials entering into its makeup and the purpose for which it is used. Printing inks may be classified as inks drying by absorption or by oxidation. The inks which dry by absorption, such as news, web press, burlap-bag and cotton-bag inks, have non-

drying vehicles, which are chiefly asphaltum and mineral oils. In this class of inks the age will not affect it in any way, as the vehicles and pigments do not undergo any change. Sometimes, however, in the cheaper grades of inks, where the mass is of a thin body and the ink is kept in large containers, the pigment will show a tendency to settle and form into lumps.

In heavy-bodied black inks it is often found that after eight months or a year a degree of polymerization, or change in molecules, takes place and the inks become heavier and will not give satisfactory results on the paper, or for the purpose originally intended. After standing two years a good-bodied cylinder ink may not work well on a cylinder press, but it might work highly satisfactorily on a job press; and a heavy job ink will become an excellent bond ink after standing three or more years. Several ink manufacturers report having ink on hand twenty years old and still showing admirable working qualities.

The age of inks is in almost every case a distinct advantage to their working qualities, showing in their ability to follow the fountain roll, distributing properly, printing sharp and clear, covering well, setting evenly and quickly, and finally drying evenly, avoiding the extreme of a crystalline finish and the opposite extreme of a powdery finish. These benefits are all typical of letterpress and litho printing inks in general and are especially true in the case of letterpress and litho blacks, carbon blacks, in which the varnishes are greatly improved by ageing. Rarely are such inks sent out to customers with a less ageing than several months, and the rule is not to send out such inks until they have aged for at least six months.

The only exception to the requirement of the ageing of blacks is when a customer insists on a special toned ink that is to be prepared and shipped on short notice. In these cases a liberal proportion of aged inks is incorporated in the rush order. Inks, as a rule, do not lose their value as such by ageing, because, relatively speaking, the older an ink becomes the more thoroughly is the pigment incorporated in the vehicle and a perfect homogeneous mixture results. Some ink manufacturers advertise aged inks, realizing that the ageing of an ink causes it to print and work the better for its ageing.

In the case of inks which dry by oxidation, inks that are printed on hard-surfaced papers which do not absorb the ink sufficiently to make it possible to handle the printed sheets without smearing, the age of the ink is taken into consideration. Several days after the making of such inks they take on a set, as a result of becoming thoroughly cooled, and the liquids assume their correct forms at room temperature. This is termed by the manufacturers as "the true body" of the ink.

There is only one class of inks that deteriorate by ageing and that is steel die inks, because the vehicles with which these inks are made are highly volatile, and as evaporation proceeds the inks become hard and unfit for use.

The ageing of colored inks is of considerably less importance, but all the benefits accruing to the ageing of blacks pertain in some degree to colored inks, the exception being to inks of very thin body. In some colored job inks the varnish vehicle may show a tendency in from six months to one year to somewhat separate from the pigment and form an oily substance at

the top of the can, which is not in any way serious, as it readily mixes back in the pigment; but it does leave an unfavorable impression with the printer and is consequently carefully avoided by ink manufacturers. This is not true of cylinder-press inks or process inks, where the body is somewhat lighter.

In a printing establishment in which all inks are made by employees in connection with the business, an instance is recorded of a quantity of brown ink that failed to give satisfaction on the presses. The ink was returned to the ink room and placed in storage, the intention being to run it through the mill again with a high-grade varnish. Six months later, when a brown ink was again needed, a can of the old ink was brought out and the contents tested. The result justified the ink being again issued to the pressroom and was found to be highly satisfactory. The six months' ageing had accomplished what the original milling of the ink had failed to do.

The working quality of all inks depends mainly upon the grade of materials used, especially upon the quality of the varnish, and frequently upon the number of times the ink is put through the mills, it not being unusual to run a good grade through the mills six or eight times.

Where a pure linseed oil varnish is used inks will rarely, if ever, become "livered" or crystalline.

The test of an ink is its working qualities on the press, whether it be of recent make or one that has had years of ageing. If an old ink fails to give satisfaction upon the work for which it was originally intended, don't throw it away but send a sample to your inkmaker. It may prove to be of value on a higher grade of work. In all cases the best safeguard against the undesirable changing of inks is protection of the surface by means of paraffin paper. This will prevent deterioration due to oxidation and polymerization.

While ink manufacturers appreciate the value of age to most inks, the financial problem forces a quick turnover of stock, so that comparatively very little ink is kept on the shelves for a protracted period. A careful checkup is made of all stock in order to help along the turnover, but customers are protected by a thorough testing of all stock before it is sent out.

WHAT PUT "AILING" IN MAILING LISTS?

In the annual report which the Public Printer of the United States submitted to Congress, January 29, there is a little sentence - part of a sentence, indeed - which should be pasted up on the wall in front of the custodian of your mailing list. During the fiscal year discussed, the report says that ten million change-of-address blanks were printed for the postoffice department. The report does not state definitely that all these blanks were used during the year, but assuming that not more than a year's supply is printed at once, here is a staggering number, representing floaters, so far as your mailing list is concerned. Of course, it would be obliging of the government to pass a law requiring that every one who makes out one of these little slips for the postoffice must make one out for you, too, if his name happens to be on your mailing list. But the law has never been passed, nor even proposed so far as we know, and people keep on moving. Sometimes they die, too, or go out of business, or get themselves arrested and sent to damp stone rooms with bars over the windows, and the names of more of these get on to those ten million little slips. A wretched state of affairs, this, for a self-respecting mailing list to face, unless you give it a little moral support by checking up from time to time.-The Go-Getter.

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By J. L. FRAZIER

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Replies can not be made by mail.

Frances Buente, New York city.—The folder on Dacian paper is effective, interesting and excelent typographically. Too much is often made of early printing; its quality is praised quite too much. The specimen from "Four Centuries of Fine Printing" reproduced on page three lacks considerable of being fine printing. Such type

plete words. If Parsons is to be used for display in connection with conventional roman body type the latter should by all means be old style, with as little difference between the stems and hair lines as possible, since Parsons is a monotone letter. The top and back margins are too wide, the front and bottom ones relatively too narrow.

twenty-fifth anniversary booklet of the local Masonic fraternity is excellent, especially the inside pages. The cover is well designed, but the type matter in silver does not show up well on the blue stock. It would have been advisable to print the ornamental features in silver and the type in blue. The program booklet, on which the cover stock

Frances Buente, 19 West Forty-fourth Street, New York City

SPECIALIZING IN SALES CAMPAIGNS THROUGH DIRECT BY MAIL ADVERTISING

A new idea in letterhead "copy," designed to promote a friendly feeling. The name of the addressee is typed in line with the printed "and." By Frances Buente, advertising specialist, New York city.

would not be acceptable in any well organized shop today, and the spacing — well, many a comp. has gotten his walking papers for better work in that respect. All honor to the pioneers for having done well with inferior, crude materials, but present-day printing is infinitely better, and such statements as "The printing of four centuries ago was as esthetic, as beautiful, as the best good specimens of good twentieth century printing" are untrue. We should much prefer to see a specimen of the work of some present-day printer on page three; it would not only represent finer printing, but would have practical suggestive value. Your letterhead design expresses quite a new idea and we are reproducing it.

HOWARD PARKER, Sanford, Florida.—The letterheads are A No. 1 in every respect—simple, neatly arranged and dignified.

neatly arranged and digmined.

GLEN COVE PRESS, Glen Cove, New York.— Except for the fact that word spacing is too wide, the red cover for Roslyn Council is satisfactory, although the type is too weak in tone for the color of the stock and the strength of border. The other specimens are satisfactory.

PROSE PRINCIPLE COMPANY Seattle Washington

PIGOTT PRINTING CONCERN, Seattle, Washington.
—Your letterhead is excellent; why should not the cover of your type specimen book be equally good? Far better a centered arrangement of the details with a border—be it ever so plain—than the out-of-center grouping as practiced on both the cover and title page. The cover, particularly, indicates a lack of unity and strength. The specimen pages are very good; in fact, such a good showing of type faces on so small a page is altogether

Theo, H. Harvey Press, New Orleans, Louisiana.—The cover of Better Printing is interesting, but the date line in Parsons is too weak in comparison with the lettered title. Parsons is an ornamental face suitable for limited use, but as the capitals are decorative like those of Old English, true gothic, they are unsuitable for setting com-

JOHN HARTENSTINE, Norristown, Pennsylvania.

— Unusual in arrangement and original as to layout your letterhead is striking and effective. The

INK SPOTS

of the VINING PRESS

Appropriate "illustration" on house-organ cover of prominent printer of New Bedford, Massachusetts. The original is printed in red and black on white stock.

itself is silver, is a better way of representing the twenty-fifth anniversary idea. On the cover, however, there are too many lines near the same size set wholly in capitals, the effect of which is monotonous.

THE BETTS PRINTING COMPANY, New York city.

—The portfolio of examples of your label work is rich and effective. The labels reflect the same qualities; they are among the finest examples of this class of work we have seen.

this class of work we have seen.

The Banner Printing Company, Belzoni, Missispi.—The folder for the Cullander Machinery Company is commendable for a "local product," of a character; in fact, that is unusual for a small country shop to attempt. The title page lacks unity because of the absence of a border and because of the treatment of the lettered name plate, the main line of which is on the slant and of a style unrelated to the type used in connection. If the page had been set up wholly in type, with an appropriate border, the effect would have been much better. The text pages are very satisfactory, although the cut on the last page is placed somewhat too low.

The Star Printing Company, Centerville, Iowa.

THE STAR PRINTING COMPANY, Centerville, Iowa.—The block type initial is a blemish to the otherwise well designed poster, "Home Trade," as are also the rules under the head. We believe the head should have greater prominence, not necessarily by the use of larger or bolder type, but through arranging the words into lines according to sense and by giving more space to these lines. The matter under the cut, while not objectionable, could be larger to advantage and of wider measure. The small lines of capitals in the signature group are too closely spaced. It is a good rule to see that space between words is never wider than that be-

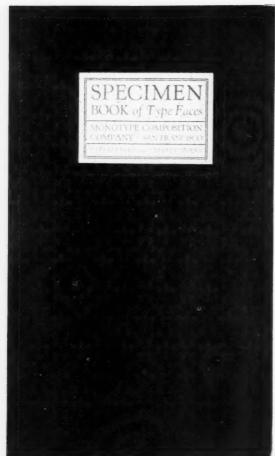
tween lines.

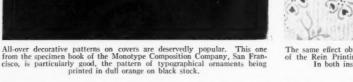
D. M. Baker, Barberton, Ohio.—There are many things wrong with the Magician. The lettering of the cover shows plainly that it is the work of students, yet, judged from that standard, it is

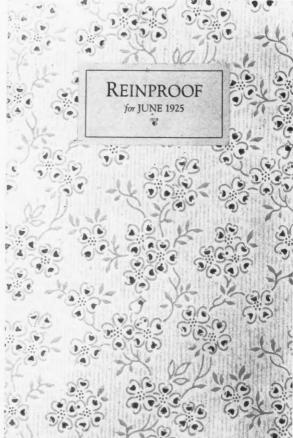
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same effect obtained in a different way. For this cover of the house-organ he Rein Printing Company, Houston, Texas, ordinary wall-paper was used. In both instances the titles are printed on small labels and glued onto the cover papers.

quite up to the average of this class. Nearly every page is placed too low and the first inside page, as a result, is quite unsatisfactory. A much better arrangement of the units of this page would result from placing the emblem device at least an inch higher, with the two Aladdin's lamp ornaments—now in the corners—higher and near the emblem, with the lines of type somewhat higher than now placed, to increase the quite too narrow margin at the bottom. The type matter for the text was seemingly set without regard to the proportions of the paper page, the result being entirely too much margin at the sides, with decidedly not enough at the bottom. Margins should progress in width around the page from the back, to the top, the front and then the bottom, which should be a relationship in proportion between the type page and the paper page. The advertising pages would look much better if they had individual borders. With just cutoff rules dividing the pages into halves, quarters and thirds, and with the type of each ad. of irregular contour, the shape of the page is not definitely maintained and contour is bad. It would be wise to obtain for the school library one or more of the books available on the subject of display and typography, especially from a design standpoint, as even a slight study of such a book will cause the students to avoid doing many things they now do in error.

do in error.

Monotype Composition Company, San Francisco, California.— Your new type specimen book is one of the most attractive we have seen. We are reproducing the cover, which is decidedly unusual. The all-over pattern, made up of type ornaments featured by the fleur de lis, is printed in orange on black paper. The label on which the title appears is printed in black and light olive tint on antique buff paper. Since we write this at

night-time it is possible we have "muffed" on the colors, but our readers can tell from our reproduction that the book is characterful. The idea of printing a pattern of border units on black stock might be adopted to advantage by other readers.



Interesting booklet cover from Isidor V. Hallen, Stockholm, Sweden. The vertical lines are printed in pale blue and the type matter in dark brown on light brown stock.

REIN PRINTING COMPANY, Houston, Texas.—We are reproducing the cover of the June issue of your interesting house-organ because it suggests an idea other readers may adopt on occasions, that is, using wall-paper for booklet covers. When the pattern is small, of chaste design and in good colors, like this one—in silver, gray and light yellow—interesting and pleasing effects are obtainable. The title is printed on a label glued to the wall-paper cover.

ISIDOR V. HALLEN, Stockholm, Sweden.—We're

ISDOR V. HALLEN, Stockholm, Sweden.— We're glad to receive another of your specimen portfolios. The new one, like others previously received, is beautifully bound and contains numerous unusually interesting and attractive specimens of your typographical work, one of which is reproduced.

beautifully bound and contains numerous unusually interesting and attractive specimens of your typographical work, one of which is reproduced.

EDWARD P. MICKEL, Nashville, Tennessee.—
Considering that the program booklet for the Junior Chamber of Commerce is the work of students of six months' training, it is good. The cover design is exceptionally well arranged, also neat and attractive, but the rule printed in yellow is so decidedly weak as to suggest that the work of printing it might just as well have been saved. In view of the weakness of the color the rule should have been heavier, but a better plan would have been to use a stronger color. The word "Junior" has undue prominence as a result of being set wholly in capitals and because the capitals are of the italic form, which, being infrequently seen, afford exceptional contrast. The front margin is entirely too narrow, and, since none of the pages are full, it appears that the type measure was determined without regard to margins or the space the copy would require. We dislike the italic capitals used for the running heads; spacing between words of this line is entirely too wide. As a result of liberal white space and very good printing, the appearance of the booklet is neat and readable,

although not high grade. "Your Boy and His Future" is an interesting booklet, the cover being quite effective. The matter in the panel, set in Copperplate Gothic, is not easily readable, first, because the type is small and, then, because it is set wholly in capitals; and the bad effect is aggravated by printing in light blue. The groups of the

taste is indicated throughout. We thank you sincerely for the copy sent us, which will be retained and prized.

George S. Messing, New York city.—The new type specimen book of the Aldus Printers is positively the handsomest and most impressive we have seen. The large page size, 8½ by 12½ inches, much business for you, because the talent required to execute a book of this grade is so manifestly equal to any conceivable demand of advertising agencies and buyers of printing. It is interesting to note that while the sides of the "boards" are covered with hand-made paper, the same kind of cloth that is used for the hinge is also glued over



Exports to England France Spain and Italy

1025 BOND STREET BOSTON · MASS

Representative of a pleasing letterhead treatment often employed. From a specimen portfolio of the Eastern Manufacturing Company, of New York.

title page are too widely separated, and there are too many of them; you should strive to have as few parts in a design as possible. The first text pages of both booklets are dropped too much. Printing is very good indeed

Printing is very good indeed.

REGISTER PUBLISHING COMPANY, Brookings, South Dakota.—As live-stock sale bills go, yours are excellent; the arrangement and display would be creditable to general newspaper advertising. The effect is strong in every instance, yet the arrangement is within good taste, something quite unusual in work of this sort.

in work of this sort.

L. B. Tompkins, Denver, Colorado.— While you have few good type faces to work with, the specimens you have sent us are satisfactory from the standpoints of display and design; in fact, unusual examples of student printers' work. Do less underscoring, especially like that of the salmon card for the party of the Ninth Grade, Broadway School. When setting several or many lines wholly in capitals, remember that more space is required between lines than in groups of lower-case. The program for the "Love Pirates of Hawaii" is very good, but the underscoring of the main line of the title is a serious fault; the line is already the largest and most prominent of the page. If you will note the other groups carefully you will immediately see there is not enough space between lines and these are set in lower-case.

mediately see there is not enough space between lines — and these are set in lower-case.

MICHAEL M. MOHN, Lancaster, Pennsylvania.— Specimens you've sent us are excellent; in fact, among the best examples of everyday commercial job work we have received. You have good type faces and the good sense to arrange them simply, with proper regard to the importance of spacing and whiting out in general.

STEWARD SCOTT PRINTING COMPANY, St. Louis, Missouri.—The several advertising prospectuses are impressive because of the large page sizes, are effective typographically and are printed unusually

Frederic Nelson Phillips, New York city.— Your broadside, the text of which is a quotation from Theodore Roosevelt, is attractively arranged in two of our most handsome types, Forum and Kennerley. The design as a whole has a lot of character, as our reproduction suggests; but to appreciate the piece fully one should see the large original printed on fine quality white paper.

VREELAND PRESS, INCORPORATED, New York city.

—The folders for the Seaboard Bank are among the most attractive pieces of their kind we have seen. Composed in neat sizes of Caslon, amply leaded and handsomely printed on beautiful high-grade white paper, with deckled edges, they fairly radiate the effect of dignity, a quality that should characterize all bank publicity. "At the Historical Center of the United States" is not only interesting in text, as the title suggests, but representative of the best quality of book crafts-manship in every detail—typography, margins, decoration, paper, printing and binding. Fine

the fine paper — both of cover and text — and the beautiful margins make it a fine specimen of book work, as well as a specimen book of types of character. We are sure it will result in developing

THEODORE ROOSEVELT It is not the critic who counts, nor the man who points out how the strong man stumbles, or where the doer of deeds could have done better. The credit belongs to the man who is actually in the arena; whose face is marred by dust and sweat; who strives valiantly; who errs and may fail again and again, because there is no effort without error or short coming, but who does actually strive to do the deeds; who does know the great enthusiasm, the great devotion; who spends himself in a worthy cause; who at the best, knows in the end the triumph of high achievement and who at the worst, if he fails, at least fails while daring greatly, so that his place shall never be with those cold and timid souls who know neither, victory, nor, defeated neither victory nor defeats

Forum and Kennerley types are remarkably fine for mottoes and broadsides, as this one from Frederic Nelson Phillips, New York, demonstrates. The large original, printed on one of the finest and most expensive papers of its class, is particularly handsome. the front edges of the covers, extending about half an inch. This protects the book from wear and contributes a note of interest at the same time.

A. I. Musick, Kirksville, Missouri.—The broadside for the Shinn Poultry Farm is striking, yet the typography is handled so effectively — and white space used to such good advantage — that it is as readable and inviting as any one could ask for. We don't doubt it brought unusual results, as it presents Mr. Shinn's product in fine fashion. You didn't ask about it, but your letterhead is quite unusual, also excellent; in fact, your work evidences the truth of the old mouse trap story.

Leader Publishing Company, Regina, Saskatchewan.—The best feature about the college books, and all your specimens, is the unusual taste in the use of colors and stocks. In spite of the fact that most of your type faces are not comparable with those featuring the work of leading printers today, your product rates high. But its excellence from the standpoints referred to above — and otherwise — makes it more regrettable that you do not have some of the better fonts, like Caslon, Garamond and Cloister, for instance. You do have what is perhaps the best bold-face type now obtainable, Goudy Bold, but it is not used on important pieces and in important places. Cheltenham Wide, used for some of the text-matter composition, is one of the most legible types, but it does not have the "class" for high-grade booklets. Arrangement and spacing are uniformly good, but there is altogether too much mixing of incongruous type faces in the advertisements of "The Campion." The condensed block type sometimes used therein is altogether too crude for a school annual, an item of work that should receive the best treatment. Presswork on this book is even and clean, although just a trifle too pale; the printing of your work is usually of good grade.

Shook Printing Company, Lima, Ohio.— In general your work is neat, effective and above average. The very good letterhead for the Rosedale Realty Company would have been improved, however, if the names of officers across the top had been set in Caslon instead of in the Copperplate Gothic, which is inharmonious with the Caslon of the main group. No fault whatever is to be found with the other specimens. The work is clean looking.

CLIFFORD B. MARKER, Oakland, California.—
Typography of the annual, "The Mazda," is the best of any school annual we have examined so far this season. The beautiful Kennerley type, with headings set in Goudy Handtooled, is handled to perfection and results in beautiful pages. We regret the presswork is not of equal standard, for, if it were, the book would represent a real achievement. Considering that it was printed two pages at a time on an old series half medium and that different students printed it in their respective class periods, the book represents an achievement in that respect. Spacing is quite even and properly close between words throughout, and the cover is a beauty. The ticket and dance programs represent

Better Living Room Arrangements

ingly individual - wonderfully comfortable! Such are the living rooms of today. Almost over night they have arrived - these charmingly emancipated living rooms. How did it happen?

Just yesterday-or was it the day before-standardization was the keynote of correctness in the furnishing of the home. The aspiration of every woman was to have a living room exactly like her neighbor's. If mahogany was the vogue, mahogany and nothing else ald satisfy her. If golden oak was in fashion, if Mission furniture was the newest fancy, she must have them.

Then something happened. Clever women awoke to the fact that the home was a place to be lived in, not to be exhibited to duly impressed visitors. The parlor languished and died. The living room came into existence. It was just what its name implied - a room to be lived in, used, enjoyed.

OW THAT the living room has appeared in its new guise as the center of the family life and comfort, women have developed a new independence in their choice of furnishings. They choose them to fit their own needs, not to match their neighbor's taste.

The result has been a growing charm, a growing individuality in the arrangement and furnishing of the living room, and a growing interest on the part of women in making the most, from the standpoint of a harmonious whole, of those pieces which individually justified themselves on both the grounds of beauty and usefulness.

NTERIOR DECORATORS, with their constant opportunities to create rooms of widely differing type, size and furnishing, are able to achieve an amazing variety of arrangements with the simple furnishings which make up the average living room.

. . .

Many furniture and department stores are rendering valuable service in creating homes of individual charm and distinction through room displays and practical assistance on specific room rrangement and decorative problems. In fact, the ever-growing importance of the art and practice of home decoration and arrangement is today generally recognized.

It is to show what charming effects can be achieved by good arrangement, Gab for a long time and though it is contrary to

Gab for a long time and though it is contrary to our rule to make monthly reviews of monthly publications, for obvious reasons, we think it is about time we were giving you the credit you so richly deserve. Such a house-organ is a service that ought to be appreciated—and we are sure it is.

CALDWELL PRINTING COMPANY, Rome, Georgia.

—Your May and June blotters are satisfactory, yet they do not rate high-grade. The May issue is the better, and if the word "Printing" were not in such weak color, or if, in the same color, it were set in bolder type to compensate for the weakness such weak color, or 11, in the same color, it were set in bolder type to compensate for the weakness of the color, it would be very good indeed. The main group might have been spaced a little more openly and the group "Call 837 today" should have been larger or set in a panel, for the space around this group is awkwardly extensive. The June issue would be much better if the word "June" in the calendar could be read easily. Printed in weak orange on a green background that is much stronger than the color in which the line is much stronger than the color in which the line rinted in weak orange on a green oackground taris much stronger than the color in which the line of type is printed, the line is very trying on the eyes. The heading "Printed Salesmanship"—My, how that phrase is worked!—looks bad set flush to the left; it would be much better if centered over the type group, especially if the group were set in considerably larger type. White space ceases to become a virtue when it is as extravagantly used as in these blotters, and especially when

gantly used as in these blotters, and especially when the type matter is too small.

Typocraphic Craftsmen, New York city.—
"Just Type" is an interesting book of midget proportions. (The proofreader forbids our saying "small booklet," but every one knows what differences there can be in the size of booklets, so why mince words?) A case-bound book having as small a page as 3 by 4 inches is seldom seen — more seldom, one that is so excellent typographically as this one.

this one.

THE HILLSIDE PRESS, Hillside, New Jersey.—
Specimens for the Hoff Manufacturing Company are neat, well arranged and consistent with the general run of job printing we receive. The only fault of consequence is that words in the main group are spaced too widely.

ORTLEB INK AGITATOR COMPANY, St. Louis, Miscouri The convent mailing folders executed for

souri.—The several mailing folders executed for you by the Admars Company are unusually effec-

you by the Admars Company are unusually effective and make fine use of color masses in bled borders and otherwise. They should prove resultful. F. Ernest Nachbaur, San Diego, California.—
"Good Timber" makes interesting blotter copy, and you have given it neat typographical treatment.
MILLER & HANCOCK, Cincinnati, Ohio.—The Anniversary Number of your house-organ, The Melting Pot, is interesting as a result of its being cut out (outlining the illustration) to suggest the Metting Pot, is interesting as a result of its being cut out (outlining the illustration) to suggest the form of the assembled type characters for "1908-1925." The typography of the text, in Kennerley, is neat and readable and the printing is excellent, but the lettering on the cover is crude. In addition, the title, "The Melting Pot," appearing on the first page of text is not at all attractive as set in Parsons in Parsons.

in Parsons.

The Tisch-Hine Company, Grand Rapids, Michigan.—If Goudy Bold and Goudy Old Style had been used for the entire blotter, "All New Type on Every Job," and if only the cards (reproduced in connection) had been set in Copperplate Gothic, the work would be much better. The cards would also be made distinct features through contrast. The mixture of the two faces throughout the form displeasing, the types in question being not at I harmonious. Because the effect is weak we do all harmonious. not like the lettered heading used for the folder, which is probably your letterhead form — the lettering of the name line being the same as that which

The characterful initials play a big part in the lively and attractive appearance of this page from a hand-some brochure printed by The Henry O. Shepard Company, Chicago, for the Kroehler Manufacturing Company, manufacturers of davenport beds. For a quality effect Cloister Old Style can always be depended upon.

3

fine craftsmanship, and not a little of their merit is the result of fine taste in the selection of paper.

C. Wolber Company, Newark, New Jersey.—
Impressions is a very good four-page house-organ, typographically and otherwise. The card "Change in Rates of Postage" is one of the most concise and convenient pieces on this subject we have seen. It goes without saying that it is well composed

Printing Department, Hotel Pennsylvania, New York city.— As heretofore your specimens are good examples of the everyday run

of printing essential to the opera-tion of a large metropolitan hotel. S. E. Lesser, Orange, New Jer-- Your work in your new location continues meritorious.

THE COURIER PRESS, Clinton, New York.—The mailing folder, the first of the series to be issued coöperatively by local printers, is effective in plan and copy, also well executed. The idea of local printers coöperating in a "Buy at Home" campaign is a good one

HARTLEY E. JACKSON, San Fran is an interesting and pleasing house-organ. It plainly demonstrates there's a skilful typographer back of it, as do the excellent specimens of work therein reproduced. INDIANAPOLIS ENGRAVING COMPANY, Indianapolis, Indiana.—Your May issue is a beauty and alive with interest and instruction for any one concerned with the use of photoengravings. To publish a house-organ of such consistent excellence as your Gab has been for years in succession indicates an organization that is never lagging, never slipping, but always forging ahead. Printers of Indianapolis, and other users of photoengravings, are fortunate in having such a high-grade organization at their service. You have been sending us

THE JOHN GALLISHAW SCHOOL FOR

CREATIVE WRITING COLLEGE HOUSE A HARVARD SQUARE CAMBRIDGE - MASSACHUSETTS

Interest in the letterhead shown above, aside from its dignified excellence, concerns the method employed in designing it. An artist from the office of Perry Adams was sent to the Boston Public Library to sketch the lettering on its facade. From this lettering an alphabet was made, which was followed in designing the letterhead. Of all type faces, now or heretofore used, the lettering is most like Mr. Goudy's maiden effort in type designing, namely, Camelot.

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appears on the blotter. The lettering, instead of being artistic, is mechanical and stiff. The halftones are weakly printed, but much of the trouble is chargeable to the cuts, which are lacking in contrast between high-light and solid sections. Retouching is almost essential to good results in illustrating room scenes.

HOLLIS PRESS, New York city.—Your booklet-folder, "Like the Artist," is a distinct and clever novelty. It will attract attention, that is sure and attention is half the battle. We are reproduc-

WILLIAM F. ANASTASIA, Brooklyn, New York.— Making pictures with type ornaments is seemingly the favorite indoor sport of many typographers these days—and as a sport no harm is done. To incorporate such patterns in typographical de-tiges, incorporates the patterns in typographical de-

signs is another thing and something that should not be encouraged. Your "Juggler" is interesting. COMMANDAY-ROTH COMPANY, New York city.— We do find the booklet "Ten Unusual Stories Taken From Life" interesting, and we compliment Taken From Life" interesting, and we compliment you on the excellent illustrations, typography and printing. The cover, around the title lines of which, printed in black, there are ten illustrations in red placed at different angles, is unusual and interesting. The stock used for the outer cover, or tacket, is a strong yellow and the whole effect is quite forceful. It is the first commercial booklet of consequence we have seen in the new Monotype Italian Old Style, which shows to excellent advantage and appears mighty clear, although in places you have quite too much space between words, but that is not the fault of the type. Possibly type headings would not have had the distinction that the lettered ones have, and the lettering is not at all bad, yet we believe the book would have been more pleasing and just as effective with headings in large size of the Italian. A reduction in the cost of producing the booklet would also have resulted; the point is hand-lettering is often a waste of money.

resulted; the point is nand-rettering is often a waste of money.

EUGENE J. VACCO, New York city.— All the specimens you have sent us are high-grade in every detail. Not the least important of their good qualities is the fact that good type faces are always the pure of the heat available fonts.

guarties is the fact that good type facts are always employed; you have some of the best available fonts. Joe Burch, Fort Worth, Texas.—The Milliken is satisfactorily handled and is appropriate.

CARTHAGE PRINTING COMPANY, Carthage, Missouri.—The "Ships" blotter is quite too ornate and the background pattern, made up of unit borders and printed in green, is quite too strong. In addition, it has an effect quite noticeably detrimental to legibility. If this tint background and the parallel rules (crossed at the corners) surrounding it were eliminated, with only the outer border and the type retained in the design, the effect would be more pleasing and also more inviting to read. The initial,



Cover of novel booklet of the Hollis Press, New York. The black cover paper is cut out as indicated and a sheet of white tissue glued on the inside, permitting the illustration of the model, printed in colors on the first inside page, to appear faintly through the tissue as part of the cover design.

A SPECIMEN OF COCHINS LES

Caractères et Vignettes renouvelés de XVIII° Siècle From the Typographic Atelier of E. M. DIAMANT

195 Lexington Avenue - Telephone MADison Square 1460

LES COCHINS

LE NICOLAS COCHIN

Tea days before the armistice, the doors of the Musice Galliers. Rus Pierre-Charvan. Paris. closed on the Exposition of Art in the Modern French Book, which had posted in June. 1918. The creations of the type foundry of G Peignot and Sons were veryinhere in crithe type foundry of G Peignot and San ware verywhere in evidence. Their fine types, vignettes, blikbayants, and types propagation material adorned most of the exhibite in the cases and on the valls. It was a plendid tribute to their art and enterprise, but it was trubute to the dead. The four broothers Pegpont, Andréi, George, Lucerna, Renay, ancessors to their father. Guttave Peignot, 1.85 ye. 1849., and soldier of France, had given there lives to their country. Heroes, all four.

It is most essential that the typo-grapher be familiar with the work of the great printers, so as to estab-lish a basis of comparison.

Les Cochins dominate all good typography in France at this hour, being used extensively in the magaines and in advertising, as well as in fine books, editions deluxe, etc. They have done more to revive an interest in fine typography in France than anything due in the nine-tenth century. They were first used in the Gazette du Bon Ton in 1912 and still distinguish that publication today. The Cochins, modeled after types and lettering of the eighteenth century, and having aflavor of the best French book printing of that period, have a more universal appeal than the Grasset and Aurio'l faces produced by the Peignots about twenty-five years ago, which are more distinctly French in character.

AVERTISSEMENT

THE style Eighteenth Century is not the only French style, but of all the French styles, it is above all the one in which the mark of foreign influence is the least perceptible, to the point that it has become for all the world the definition of French state. After a century and a half it remains in great favor.

After a century and a natu it remains in great favor.

Adversizers seeking fresh effects with which to create favorable mental impressions, will find Le Nicolas-Cochin, roman and italic, the charming italic capitals. Le Fourmer-le-Jeune, and the Vignette Fourmier, shows in this specimen, splendid materials with which to impart to advertisements and selling documents that distinctive treach which is created by demonstrating good typographic taxe.

The types and vignettes shown here are now available in generous quantity for the users of E. M. Diamant Typographic Service, and suggestions will be given for their most effective use.

E. M. DIAMANT, Typographic Service 195 Lexington Avenue, near 3 and Street New York

After the best types and lettering on the prints of Charles I THIS SERIES OR FREES International Graphic Ar in artistic specimen of type CHARMNG AND Le Cochin

It is destined for use STYLE both in France and VALUES ARE

All four brothers are dead, having had the HOB

LE FOURNIER-LEJEUNE The creation at FASHION LA REINE

Style in printing is the manifestation of good old tradition.

Executed on fine THE ITALIC

Executed on fine THE ITALIC

VIGNETTES FOURNIER

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One of the most interesting specimen broadsides ever shown in this department is that of E. M. Diamant, advertising typographer, New York, showing the French Cochin type, together with borders and ornaments designed after the manner of Fournier. These, above everything else, are representative of the French taste.

however, is inconsistent in design with the Old

however, is inconsistent in design with the Old English type used for setting the verse; in fact, with Old English body, only initials of the same style and uncials can be satisfactorily employed.

THE KEYSTONE PRESS, Sacramento, California.—
"Creating" is an effective broadside, the typography of which is distinctive and impressive. It is one of the best and most characterful jobs we have seen set in the old standby, Cheltenham Old Style

HERMAN RICHTER, JUNIOR, Memphis, Tennessee.

— Your Cooper Black blotter has a whale of a kick and represents a style of layout for which the type is well suited.

NATION PRESS PRINTING COMPANY, New York city.—" Miss Robinson Crusoe" is an unusually

attractive booklet.

LINOLEUM BLOCK PRINTING SUPPLY COMPANY, Jersey City, New Jersey.—Your booklet "Linoleum Block Printing," is interesting as to text, and contains some of the best examples of this kind of work we have seen. The text pages, however, are not high grade typographically, although they are not to be rated bad. The ornamental features—headbands and initials—are too large in relation to the type, and the subheads should be larger, likewise the text matter for which there is ample space. In fact, there is too much space between the different parts of the articles marked off by the subheads. The cover is striking and effective, featured by what would be called a rather difficult

featured by what would be called a rather difficult job of block cutting.

OLIVER H. McGINNIS, Washington, Pennsylvania.—The work on your blotters is unusually good, although the one for the Washington Finance Company would be better if the oval cut of Washington had been printed in black. If color was desired at this point the portrait should have been printed in black over a plain yellow background. printed in black over a plain yellow background. Yellow is so weak in value that it should be used for relatively heavy units and for features in the design that need not stand out. Even for the outer rule border it seems weak, so, of course, it must be far too pale for the illustration referred to and the small acorn ornament. Do not attempt to print type in this light lemon yellow.

The Evil of Easy Terms or Long-Time Payments

By Charles H. Cochrane

There is very plain talk in this article, of a sort that no trade paper heretofore has been willing to publish. It has been held to be the best policy for trade papers never to recognize hard times and poor business. But the author has such a long and varied experience in the printing industry, as both printer and supplyman, that we feel his comments should reach the trade. Communications on the subject, both pro and con, will be welcomed.—The Editor.



UST as the whole world was demoralized by the Great War, so the printing industry is demoralized by the price-cutting incidental to hard times. Just as we all pray for a remedy to war, and a means of securing universal peace, so all printers hope for a remedy for the trying trade conditions of the past few years. And it is

because the writer senses both a cause and a remedy for the ills to which printerdom is subject, that attention is called at this time to the matter of easy terms as the prime cause of most evils in our industry.

Boards of trade, cost-finding systems, personal friendships between printers, all these things fail to prevent the cutting of prices by the printing house that has a lot of notes to meet, and whose proprietor sees no other way to meet them than to load the presses down with cheap work. No amount of talk or argument will get around this stone wall of hard facts.

It would seem very discouraging to the young printer, who has saved up his first thousand dollars to start in business, if he could not purchase an outfit worth \$3,000 to \$5,000 and give his notes for deferred payments. Yet it would be better for him to wait. We all know printers who got started that way, with insufficient capital, and yet have made pronounced successes. Nevertheless it is demonstrable that many of the evils and troubles that adhere to the printing industry are traceable to just this custom of long-time "easy" payments which so commonly prove hard to carry through.

The system has grown with the development of printing as one of the great industries. Assuredly the manufacturers of printing machinery and supplies would rather receive cash, or handle only short-time paper, if all could be so arranged; but with the custom of long credits once in vogue, all concerned seem powerless to get out of it.

A manufacturer builds a machine at a first cost, let us say, of \$5,000. He would be well satisfied if he could deliver one a week and get \$6,000 in cash, and the printer would then receive large value for his money. But the manufacturer has to create a demand for his machine. He must advertise, circularize, send out salesmen and make demonstrations. If he finds this too arduous, he connects with a sales agency, which does these things. The sales agent must be a "live wire," get about, meet everybody, maintain fine offices and the like.

When a sale is made the printer perhaps will pay one-tenth down, and give thirty-six notes covering a period of three years, for the balance. This means that the banker must be called in to lend money to enable the manufacturer to go on. Now three profits are demanded instead of one — for the manufacturer, the sales agency and the banker. And each of these must live, maintain offices, have bookkeepers and stenographers, and all that goes to make "overhead" expenses. Thus the cost of a \$5,000 machine is increased to \$10,000. Such is the hard, undesired, incontrovertible fact.

But this is not all. Before the notes are cleared off the printer will have paid probably \$2,000 in interest, and he must carry fire insurance to protect all parties; and the sales

agency must allow for a sinking fund to cover bad debts and collections. Thus it happens that the final selling price of this \$5,000 machine may easily run to \$12,000 or even \$15,000, and that without yielding any excessive profits to any one.

So we have to figure that machines which cost \$100 to build must retail at \$300, while the \$500 machine is listed at \$1,500. and the \$10,000 machine sells at \$20,000 or more. The printer who gets an insight into this condition of affairs is apt at first to call the machinery and supply men robbers; but a little consideration develops that there is no sudden wealth for those who sell to printers; that they compete with one another, and as a rule sell at prices yielding only normal profits to the people who build, finance and sell. I happen to know that one well known machine on the market, enjoying a good sale, is not yielding anything to the patentees and manufacturers. And I recall two supply houses having a telephone talk last January in which one remarked: "Our annual statement shows we lost just \$146 by doing business last year." The other replied: "Then you are lucky. I wouldn't dare show any one our statement.'

The broad fact is that those who sell to printers make money only when printers are making money; they suffer when hard times bring distress to the trade.

I trust it is apparent to the reader that if all printing plants were financed with cash, and that sales-people did not have to provide expensive sales forces, with demonstrations and exhibitions, trial machines, and publicity of all sorts, obviously the machinery and supplies could and would be sold at figures far below present ruling prices. Right here let us pause to note the excessive cost of exhibitions.

It is a very pleasant thing to give printing trade exhibitions at times. But when we hear that one large exhibiting company incurred a cost of \$40,000 at one such exhibit, and that as a result several leading sales agencies got together and contracted not to exhibit again in three years — when we hear of this we realize how costly such things are, and that such costs must all go on to the price of printing machinery and supplies and ultimately be paid for by the printer's product.

And yet these features of high cost for selling and financing are the least of the evils having a relation to the main evil of the system of long-time payments, which we are about to analyze. The stupendous overhanging evil that entails great damage to the printing industry is, that the easy payment system with its series of monthly notes invites the printer at times to cut prices to get work, in order that he may have the cash to meet his notes and preserve his credit.

There are truly thousands and thousands of printing houses in these United States that have to meet monthly notes of from a few hundred to a few thousand dollars. In fairly busy times it is easy enough for them to meet these demands. Each house has doubtless calculated at the time of purchase that the earning power of the new machines would be sufficient to meet the notes. But when panic and stagnation come, and business falls off twenty-five or fifty per cent, there is no money to make payments. After deferring a few monthly notes and asking the creditor to move them on to the foot of the list, it

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frequently happens that the printer is asked to figure on a large job that will just fill the gap in his pressroom, and he wants it so badly that all other considerations are discarded, and in goes his cut-price estimate, at fully twenty per cent less than it should be. He gets the work, and the printer who loses it is shortly in the same pickle; then he also goes out for a filler.

Pretty soon the prices in that locality are all demoralized, and a lot of capable, worthy, well meaning printers are living from hand to mouth, paying their notes but semi-occasionally as they can squeeze out the money; the printers who pull hrough such a crisis are considered the lucky ones.

All this is so obviously wrong and degrading to the printing trade as a whole that the wonder is that such a perversion of right conditions is allowed by intelligent printers, manufacturers and supply houses. Once in a great while some fellow gets up in a typothetae meeting and rails against the evil; perhaps he even makes a motion that something be done about it; but that is as far as it ever goes.

On one such occasion, when I was present in a typothetae group, nobody responded to the call for help along this line, and after adjournment I asked a supplyman what the reason could be that the representatives of such-and-such large printing houses present did not take an interest in appealing to the diealers in printing material to stiffen the terms. He smiled and said: "Every one of the concerns you have named takes advantage of the long-term payments, and three of them are carrying very heavy mortgages."

So this is the case: The machinery men and supply houses do not want to give such easy terms, but do it because the printers keep asking for them, and if they refused, a competitor would give the terms and get the business. The printer usually buys ahead of his capital, ordering machinery and supplies to handle new contracts in hand, and so he is continually in the note-meeting class. Only a few of the stronger printing houses finance their own purchases and pay cash for their large machinery.

Even the strongest printeries, which are supposed to pay cash and who will never give a mortgage, sometimes get a year's time otherwise. I recall a case of a salesman urging a \$23,000 press on a highly rated printing house. The printer consented to try it out. The machine went in with no advance payment. The tryout was extended to seven months, on various pretexts; then the printer "accepted" the press and paid \$7,000, the remainder being paid within a year without interest, which was considered as cash.

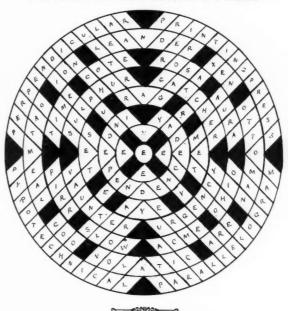
The evils of long-term notes are well known; there is nothing new in the condition; the only novelty in this article is in the public discussion of the all-around damage and loss that results to the trade as a whole from the practice. No one can successfully deny that "easy terms" are responsible for most of the ills in our industry. Almost any printer can stand a slump of twenty per cent in the total of annual business, but when it is coupled with twenty per cent cut in prices his margin of safety is wiped out, just like that of the fellow who buys stock on a margin. And the whole condition harks back to the meeting of notes; for most printers know enough to maintain prices if they can get along. There would be no such ruinous price-cutting if the average print shop were financed strongly enough to carry it through a period of depression.

I am writing all this in the hope that somebody will do something about it. We now have typothetaes all over the country. It is the vocation of their secretaries to work for the prosperity of the trade as a whole. These men are free from the restraints of the machinery and supplymen, who do not feel that they can alter conditions, and from the handicap of the printers who are heavily in debt to the supply people. So the secretaries can act without compromising anybody. And in such action they should be loyally supported by all concerns interested in the general welfare of our trade.

Printers have shown already that they can overcome customs of long standing that entail hardship. We got rid of the varying sizes of type bodies thirty-five years ago. For twenty-five years we have enjoyed the benefits of boards of trade and of cost-finding. Standardization in paper sizes is largely accomplished. Why can not the trade also get together and minimize this evil of selling on long time? Nobody profits by it though some may think so; we all lose.

At the fall conventions is the place and time for action. Who will have the courage to initiate a conference looking to alleviation of the evils of long-time credits? The reform may come in the way of the printers' organizations requesting the manufacturers and dealers to get together on a uniform credit plan, involving more cash down and stiffer terms; or it may come by local typothetaes assisting to "carry" its members on condition they refrain from price-cutting; or some still better method may present itself. In a multitude of counselors there is wisdom. This presentation is only the view of one man who has had experience on both ends of long-time notes.

SOLUTION TO LAST MONTH'S PUZZLE



OUR LIMITATIONS

By WILLIAM FEATHER

A friend of mine made a refreshing confession last night. He said he saw no obstacle to the realization of his fondest dreams—except his own limitations. He admitted he was not being held back by the Democratic or Republican party, by his wife or his mother-in-law, by his employer or his job.

"I question whether I shall ever set the world on fire," he said. "Of course, I should like to. The field is wide open, and I know it. If I had it in me I would do it. But I haven't got the stuff."

I may be all wrong, but I think that man will go farther than he would if he looked for causes outside himself. In the first place, it is far easier to correct faults within ourselves than to change the administration at Washington or swap mothers-in-law.

In the second place, by concentrating on self-improvement we reap the entire reward of our efforts. If, after improving ourselves, we have any energy left over, we can direct it to the improvement of general conditions.

Three Kinds of Sales Letters

By C. C. HERMANN



HE largest sales organization in the world is the United States Postoffice Department. This service reaches every city, village and farm in the land and is ever selling. Its efficiency as a sales organization depends upon those who write the millions of letters entrusted to its care. This sales department does not write the

letters it delivers. If all the letters handled yearly by the United States postal service were analyzed they could be placed in three piles. The first of these I would call letters for the purpose of selling goods; the second, service; the third, personality. A young man writing to his best girl incorporates one of these ideas. His would be in the third pile. Many business letters would be found in the same pile, though the bulk of them would be in the first or second pile. The best business letter always has the third element in its makeup, at times constituting the major idea, at others subordinating it to direct selling of goods or service.

When I talked this over with an executive not long ago he objected to my classifications, stating that his collection letters would not fall into any of my classifications. I advised him that if that was true he was losing an excellent opportunity by not selling personality or company policy in his collection correspondence. No business can prosper by making a sale, collecting for that sale and then seeking new customers. Every customer possible must be retained and a new one added to the list by letters selling goods or by other methods of advertising. There is no better opportunity of impressing the customer with the policy of the company than through the collection letter. Collection is based on sound business principles recognized by every business man; business prestige is advanced when the matter of collection is courteously handled.

When I called on an executive a few days ago, the head of a small but prosperous concern, he was dictating letters. I sat down and waited. My attention attracted by the impelling voice of the dictator, I felt constrained to look around to see if his correspondent was in the room and was being talked to personally and direct. Of course, the dictator was talking personally and directly to his correspondent, but through the medium of the written word. His was a sales argument. He was selling his product to a prospective customer a thousand miles away. His letter was loaded with personality; it was courteous and was intended to win over the correspondent's good will and friendship.

A selling letter is, first of all, one that explains the product. This may take on any one of different forms. The form depends upon how well known the product is. For example, a letter intended to sell washing machines would deal almost exclusively with the advantages of machines of that particular kind. Every one is more or less familiar with washing machines, but not all are familiar with the care taken to produce this type. It has an advantage in the location of the motor where it is out of the way and can not spread oil to the operator's garments. Or it may be equipped with a gas burner for heating the water in the tub and keeping it at a uniform temperature. These are some of the things the prospective buyer does not know, and they constitute the information that must be conveyed. Perhaps the recipient already has a machine. If the letter has been effective the would-be customer becomes a salesman and tells others about it.

On the other hand, a letter intended to sell radio would be of a different nature. Instead of the characteristics of the

given set being dwelt upon, the advantages of radio would be stressed, radio in general constituting the major theme, followed by specific advantages of the set to be sold.

Many products are sold through the indirect way of selling service. I have in mind the printing industry. Here service counts much in obtaining business, expert advice with regard to setup, size of type, composition and weight of the finished product. Bear in mind that millions of dollars are spent annually in postage due to mail matter being slightly over a given weight, therefore requiring additional postage that could be saved through closer planning.

Service is intangible. It can not be appraised in dollar and cents. It is the personality of business which a customer will give up reluctantly when once obtained. I had occasion to call upon my printer not long ago for some work required post haste. I call him my printer because he has always given me service of an exceptional nature. I handed him my rough copy. He polished it, placed it in print and had it back in my hands the same day. That is one form of service. When an increase in paper rates is anticipated he calls his customers and advises placing orders at once so as to permit him to protect himself and give work at current rates. I have learned to rely upon his judgment in these matters.

There is an auto car running around in my city with this slogan, "We will get you yet." The car is a service car of a live-wire tire-repair shop. It may be seen out on the country roads at almost any time day or night, taking a spare tire to some unlucky motorist. Does it pay? The management says it does, many times over in gross amount of business.

A service-selling letter would naturally be concerned with the matter of service. Ability and equipment to render service would be stressed. Service built right in the product would also be a leading theme for the service-selling letter.

Every letter should sell something. If not product or service, then sell personality. If the company policy of every oyster packer were prominently displayed the public could easily pick out the best one to do business with. The product may be ever so good, and it may be cheaper than a competitive product, but when the selection comes down to the matter of policy the higher-priced product may win out. Personality is the one great asset in person-to-person business, and is equally effective in letter writing.

Every letter should be a sales letter in some degree. The prime requisite is courteous treatment. It should instil friendship and trust, or increase these bonds where they have been established. Nothing is so detrimental to a business as a letter written by an executive under the fire of anger. Words will slip in that should have been left unwritten. Anger is the direct enemy of business. The most tense situation can and should be handled courteously, with far-reaching effect.

If there is one place in business where tense situations are likely to arise it is through collections. I admire the manager who can write courteous letter after letter, sometimes not receiving a reply until the fourth or fifth has gone out. His job is to sell the delinquent one on company policy. Such a method invariably obtains results and makes of the delinquent purchaser a life-long friend.

On the other hand industry is damaged in a business way to an almost inestimable extent through placing collections in the hands of an agency of the common type. The practice of courtesy is rare among these agencies. Many a difficult collection may be traced directly to the violation of some phase of business ethics or business policy.

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This department will be devoted to a frank and free discussion of any topic of interest to the printing industry. Nothing is barred save personalities and sophistries. Obviously, the editor will not shoulder responsibility for any views advanced.

Considering the Eyesight of the Reader

To the Editor: Wollaston, Massachusetts.

In the course of his travels the observant printer sees an clarming number of people who are troubled with affections of the eyes; sixty per cent of them wear glasses to stimulate vision, and still others, although uncomplaining of optic troubles, are incapable of discerning the difference between preen and blue. This is truly an unhappy condition of affairs, which in the great majority of cases is the outcome of eyestrain — overstudy and close application to very fine forms of trade specialization. Reading fine print in train or street car is also a possible agent toward sight deterioration, which in time brings its true punishment from outraged nature.

The greatest relief to the constant reader is an ample space between lines and substantial margins to the book pages. It is a well known fact that many of us turn instinctively to the double-leaded editorial column of the newspaper before we attack first-page sensations. We may even content ourselves with the perusal of headings to glean our daily quota of information concerning current events. The constant strain of vision makes the average person less inclined to read some of the finest "meaty" articles than was formerly the case, but it makes us all certainly aware of the fact that we are becoming a nation of near-sighted men and women who try to study and read under the most injurious conditions, only in the long run to be told by some eminent eye specialist that we must refrain from all reading in order to preserve what eyesight remains. Therefore, let us appreciate the value of more leading between the lines of what we read — and perhaps be hopeful for that day in the possible near future when the type used in newspapers and periodicals will be easily readable.

One of the country's able and finely edited magazines is an example of one that provokes eye-strain—the stock used, a good quality book, is closely packed with small type, which is essentially of a condensed nature. In some cases the lines of the text have no word-spacing whatever. Such compact lettering produces an overexertion and a visible effort which often causes weariness.

We mentioned this magazine as only one of many, mainly because of its millions of readers, many of whom can enjoy its valuable contents only in small doses because of the closely packed type and glaring white background, which often becomes dazzling. Many other magazines and papers of an equally entertaining type also have this fault, the crowding of the pages.

It is quite a relief to observe the gradual disappearance of the magazine page bearing advertisements set solidly in fivepoint. These were quite prevalent a generation ago. We can still remember how we gazed with a mute wonder upon them and their triangular coupon in the lower right-hand corner. We often wondered who on earth read all the matter they contained, and of what commercial value they were. But the fact that this class of advertising has gradually disappeared is proof enough that it was neither profitable nor desirable. When all the good and bad points of such printed matter as this are considered, and the possible injurious effect it may have had, it is only right to make a plea for more space between lines and a more expanded type of letter for text pages.

Generous space, it has been repeatedly pointed out, magnifies the attracting power of all printing—a cream colored or sepia paper also causes less strain on the optic nerves of the reader, who must have comfort in the attainment of information through the printed word.

John J. Fisher.

Fairness

To the Editor:

Washington, D. C.

Constant endeavor to be fair with subordinates is the crowning stimulus toward maximum production. An organization may have brains, both cold-blooded and intelligent, it may have drive, push, the incitement born of fear of failure, a type of artificially generated enthusiasm, plenty of capital, good stuff to sell and boundless markets, but today to the last and lowest man every individual must be sure of a square deal, to attain the realization of potentiality.

We are well informed that a good living can be made if desire to work is present, that we will not remain with our job if we are mistreated, that loss of trained and efficient workers is a costly turnover usually avoided by just leadership. The employee who works hard chiefly because he knows he must is not as valuable as one who gives his best effort in service and loyalty to his boss, because he knows he will receive a return commensurate with his efforts.

After all, we work with human beings. That means personal equations; these *must* be studied, appreciated, respected, positively acknowledged. Senseless as it is, a mistreated employee often, through "bull-headedness," withholds his best, perhaps undiscerned by his superiors or not to the extent meriting immediate discharge. All inevitably lose.

Dissatisfaction may be so indefinite that it can not be pinned down, but nevertheless loss of production must result. The preventive is an active, patent, expressed policy of fairness lived daily from top to bottom; the invisible, yet actual, feeling meets itself as it travels back up the scale of organization in its ceaseless articulation. Time otherwise given to airing and nursing grievances now is spent in producing goods and services. All gain in wealth, health and happiness; and we must always remember that all is for naught unless each one can have a large measure of these good things.

The military science, embracing all forms of human activity and fusing into its operations, in its supreme duty of preserving what nations have made and saved, the highest types of attainment, believes that of the three elements necessary to successful war — men, money and morale — morale, with its progenitor, loyalty, is based on fairness. Discipline is not enough, for that can be had by law in any nation; in business it can be demanded by threat of discharge. Willing coöperation is needed to continue the advance against odds.

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Men can be encouraged to places to which they can not or will not be driven. Persons convinced that they are being fairly treated work joyfully, comfortably and continuously, and give spontaneously the acme of accomplishment for their business; they include themselves. Success is then as straight ahead as an Einstein will permit a ray of light to travel! Men yet want but "a fair stage and no favor." The reaction from equitable association is limitless, the profits to all parties unknown till tried; if tried, then unending because of the pleasurable ease with which garnered.

And subjectively, admittedly nothing is as sweet as surety that all may rightly exclaim. "Now fair befall thee!" Life will render you certainly "fair fame" for your "fair devices." Being fair enables us to be "happy in our mutual help." In such practice we consummate thrift of attention and energy, a worthy and essential precursor of economical production and consumption.

CAPTAIN G. A. MOORE, U. S. A.

Should We Charge Extra for Rush Jobs?

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To the Editor: FORT SMITH, ARKANSAS.

Why should a rush job not bear an extra charge? When we send a package by express we pay more than we do if we send it by freight. If we send a message by mail it costs us 2 cents; if we want to speed it up slightly we attach a special delivery stamp, which costs us 10 cents more. If still greater speed is desired we send our message by telegraph, which costs us from 25 cents up.

An extra charge would be ethical and no more than just. A customer is frequently saved a large sum of money by having his work delivered at once. If it is a \$5 job and he gets it a day sooner, \$1 extra is a small sum compared with what he has saved. If it is a \$500 job and he gets it a week sooner, it is worth \$100 to him.

Some will not agree that rush work is worth more to the customer than any other. But as the customer will invariably explain how much he will lose if he can not get the job at once, we have his own word for it. It may be argued that a customer can afford to pay \$1 to have a \$5 job rushed, but that he can not pay \$100 to have a \$500 job speeded up. It is very seldom that this is the case. Any concern having \$500 worth of printing done at one time is usually of some size, with a large fixed expense, and the cost of its marking time is much more than \$100 a week.

No one thought in the old days that steamships would ever put sailing vessels out of business, but they did, because business men found out by experience that they lost more by having to wait than the difference in freight charges amounted to.

A. E. SHOCKLEY.

Appreciation of Printing

To the Editor: Kansas City, Missouri.

One angle of the value of printing classes in the junior high school is being overlooked. We teach music to all the children, not that we expect them all to become musicians, but that they may enjoy and appreciate good music. So we can profitably teach printing to a large number of the pupils, not that we expect or desire that many of them will become printers, but that they may all be able to appreciate good printing.

Good printing is art no less than painting or sculpturing, and every masterpiece of the artist of sculpture is reproduced by the printer in all its beauty. Thus the printer gives to the great mass of the common people the heritage and possession of the great inspirations of the art world that would otherwise be denied to all but the rich and fortunate.

Every normal person throughout his lifetime is brought into daily contact with the printer's handiwork. From the morning paper to social stationery, from calling cards to wed-

ding announcements, from the grocer's handbill to the popular novel, from birth announcements to the obituary, printing enters into every life. And when we teach a large number to appreciate good printing there will be a greatly increased demand for that kind.

We might consider this from strictly a business standpoint. Every adult person is a potential buyer of printing, and any one who has ever sold printing knows how much easier it is to deal with a customer who knows something about it. If the customer is familiar enough with the trade to know what he wants, what is possible and what is not, he makes a more intelligent buyer of printing.

Advertising is the mainspring of modern business, and every real business man is an advertiser. Printing is the tool with which the advertising is done, and the workman should be as familiar as possible with his tools. Here again an appreciation of the attractive, the artistic in arrangement and display is vital. Alert advertisers are illustrating their sales talk with the masterpieces of the brush and chisel from the past as well as the present. A collection of advertisements from some of the high-class magazines today are almost worthy of a place in an art gallery.

To sum up the full value of the teaching of printing, besidestrengthening the pupil in his grammar, spelling, punctuation and general knowledge, it increases the appreciation of art and of good printing; it makes more and better buyers of highclass printing; it makes more intelligent advertisers, and hence better business men and better citizens.

HARVEY ARTHUR WITT,
Instructor of Printing, Lathrop Trade School.

How One Printer Tackled the Big Accounts

To the Editor: CHICAGO. ILLINOIS.

The days are passing when a printer thinks of his advertising as merely some sort of sales message on a blotter. Many printers are now practicing what they preach in the use of direct mail for their own publicity. Of course, blotter advertising is by no means a dry well as an advertising medium, and never will be. Blotter manufacturers are to be congratulated on their educational efforts toward making the use of more attractive printed display and better blotter stock universal, but there are occasional epidemics of blotter advertising and the result is ofttimes a plethora of this form of publicity thrown in the face of the buyer.

One printer located in a city where blotters had been used very freely gave his salesmen neatly wrapped scratch pads of approximately a hundred sheets of good bond paper to leave when calling on each of the large printing buyers in the town. They were not ordinary scratch pads, as the printer had taken the trouble to print, on what would have been an idle press. at the top of each sheet: "Memorandum from the desk of John G. Smith." The spelling of the executive's name and the correct initial were, of course, absolutely exact.

Hardly a recipient who was not pleased to get a personal memorandum pad bearing his name. It built good will, far in advance of its cost. Such a piece of advertising, carrying at the bottom of the sheet, in small type, the printer's name and phone number, catered to the prospect's vanity and quite naturally he felt obligated to call the printer when in the market for his services.

ELLIS E. MURPHY.

Source of Ideas

To the Editor: Memphis, Tennessee.

When I want an idea and can't originate one THE INLAND PRINTER is the first thing I dig into, not only for ideas but for other things of help to the composing room.

HERMAN RICHTER, JR.

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By G. L. CASWELL

ditors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier system, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company,

632 Sherman street, Chicago. Criticisms of newspapers can not be made by mail.

Credit or Cash-in-Advance?

For any newspaper the cash-in-advance, stop-at-expiration system is the ideal one, and we have long favored a postal department ruling or law that will require this of every newspaper sent through the mails at second-class rates. That would place all publications on an equal basis as regards payment for subscriptions, leaving, of course, the difference in price.

In our work among newspapers we frequently come upon this problem of subscription collections and cash-in-advance. Quite infrequently we find weekly and other than daily newspapers on the cash-in-advance basis. While in almost every case where we find the cash-in-advance system strictly enforced we find the publisher likes it and says he would not try to do business on any other plan, yet we find about ten to one of these county and smaller papers using the collect-duringthe-year plan, and usually with reason and success. One such publisher just recently showed me his books with cash collections on subscription to June 1 of \$2,800 on a 3,000 list at \$2 subscription price — and he had never enforced the cash-inadvance policy. The books showed that last year the figures ran within \$80 of the same amount to June 1. Nothing could indicate a healthier subscription list than this, and it is due to diligence and care in keeping the list paid up, as follows: Every month all subscribers on the books whose time of payment has expired are notified by way of a printed notice of expiration and an invitation to renew. Attached to this printed notice and perforated for easy use is a blank check made so that the name of any bank can be filled in. A return addressed envelope is used to make mailing as easy and convenient as possible — and if the subscriber has a bank account, the publisher is very likely to get the blank check returned to him with a signature on it in a few days. He tells us that the response is always large and prompt, though less in the summer.

In this department some months ago we pointed out that this system of notice and blank check is used very largely by big magazines and periodicals whose subscription is always required in advance, and the blank notice and check are folded right in with the publication when it is mailed at the second-class rate. This is permitted by the postal laws, within reason, of course. The notice of expiration may be given, and the invitation to renew, together with the blank check to be filled out, all folded in with the paper at no extra postage cost. All it requires is a little attention and work on the part of the office girl to select the names to be thus notified.

Cash-in-advance is the best policy, we will all admit that; but unless attended to carefully and followed persistently it may keep a list decidedly poor. In several cases coming to our attention the lists of weekly papers have fallen off one-third by this change of policy from the old plan. As an instance of the reaction of good subscribers to the stop-at-expiration plan we may refer to a case we came upon only last month. A widow worth about half a million dollars, living in a fine home

in the fine little city where a good Republican paper had been the family companion for more than a quarter of a century, was notified coldly by a notice that her subscription had expired and that unless paid for before next issue of the paper it would be discontinued to her address. She felt peeved. Her credit, she inferred, had been questioned and she let them stop sending the paper. The other weekly in that town is Democratic, and it is a good newspaper. She was receiving that and is still receiving it with pleasure and paying for it whenever they send her a bill for it, as bills are sent her by the grocers and others. She stated she had nothing against the other paper and would be glad to take it, and several other copies for members of her family if they asked her to, but they had never asked her for a renewal except by the cold-blooded printed notice of discontinuance that aroused her resentment at the time - and this newspaper is therefore several subscribers short and also short a corresponding amount of cash each year.

We mention this specific instance because it is a reality, not imaginary nor trumped up for the purpose of this article. It is the reaction that publishers must expect and prepare to counteract by judicious and persistent attention to the fine little details of keeping up their cash-in-advance policy if they like it and expect to keep it.

A Test of Newspaper Postal Law

There are numerous writers now contributing articles of real value concerning newspaper law, court decisions and interpretations of them, and explaining relative acts and cases that might affect newspapers generally. W. W. Loomis, of LaGrange, Illinois, was one of the first of these legal writers, whose book on the subject of newspaper law is worthy of a place in any newspaper library.

Mr. Loomis is now adding to this contribution to the profession some special articles which are pertinent and valuable. A recent one deals with the matter of delinquent subscriptions, a subject on which we who write on newspaper topics have touched in one way or another often. This article emphasizes some points, however, that need emphasis from such an authority, and we append the following for the good it may do in stopping some bad practices. Mr. Loomis quotes the postal regulation that suggests all subscriptions are presumably "delinquent" when the time for which they are paid expires, and that only for the purposes of allowing time for securing renewals is the second-class privilege of mailing extended to weekly newspapers for one year, and no more. He then comments as follows:

This is one regulation of the postoffice that is not rigidly enforced. If it were, several firms specializing in collecting delinquent subscriptions would be automatically put out of business.

At the same time the publishers are taking chances who think they can safely ignore this law. A case is now pending in the United States District Court, Southern Division of the Southern District of Illinois, against a publisher who was found to have some six hundred unpaid subscribers on his books. He was sending them through the postoffice as second-class matter, whereas the law clearly says they must go as "transient second-class" matter after one year. Suit has been brought by the government to recover the postage due and before the case is ended the publisher may pay very dearly for his negligence.

This is the first case of the kind ever tried — as far as known—and the outcome will be of wide interest, especially as the questions of misrepresentation of circulation and false affidavits are involved and will doubtless be passed upon by the court at the same time. The case is being watched with interest by advertising agencies as well as by publishers. The National Vigilance Committee of the Associated Advertising Clubs of the World has offered the district attorney its fullest coöperation in prosecuting the case, as it is interested in putting the circulation liars out of business. The publisher with a legitimate circulation has a hard time to compete with a reckless circulation liar, and this case may establish a precedent with relief for all who have to meet this unfair competition.

Some Question of Group Advertising

There is often debate in the minds of those publishers who have promoted or tried out the publication of special editions, special pages or market-day and boom editions, as to whether in the end such special efforts really pay. Quite recently we have come in touch with this subject in several places, and the verdict of the publishers is that in the end it does not pay to bother with these things.

The testimony of two publishers in a fine county seat where the Commercial Club sponsored business-booming editions of both papers once a month for a year is as follows:

"We did not plunge into this enterprise ourselves; it was promoted by the Commercial Club. They wanted two pages in each paper once a month for a year, and we were to mail out all the samples we were entitled to under the law and each print one thousand additional copies, which they distributed. The leading merchants were in that issue, and that only, most of the time, so that our regular advertising columns starved three issues a month, except when individuals had sales or special reasons for using the papers. When the year was up we discouraged the proposition and got it stopped."

Then another similar city tried this scheme: The secretary of the Chamber of Commerce was delegated by the trade extension committee of the organization to negotiate two-page spreads in both county seat newspapers, and have enough extra copies printed to circulate free all over the territory within twenty miles, as trade-boosting editions. The secretary got up the advertising pages, mapped them out in equal squares for forty spaces, and then sold the spaces at a good price. Later he tried to get the copy, and allowed himself about six days too little time for doing that important job. In the end he had to prepare most of it himself, which he did with a view to general good-will advertising rather than bargain-day stuff, intending to follow it up with similar spreads once each month later, and work it into bargain days. It was summer, and not much pep, and the farmers were busy. Naturally, the business men paying the bill could not see much results. They said little, but paid and remained in line. But the newspapers suffered a very noticeable decline in space sold for the next three weeks or more, except as some individuals put on special sales.

A very efficient publisher in a good non-county seat town contributes some observations along this line worth noting: "There are numerous men about the country going into towns putting on trade-at-home campaigns, etc., on a 50-50 basis — that is, 50-50 on the money but 00-100 on the grief that follows as the reaction among the merchants. I will not bite on any more of those schemes. Two years ago our merchants put on some sort of an arrow scheme. All it did was to split the town in two factions — those in on the scheme and those out. Those in numbered over a dozen and they spent about two thousand dollars on a campaign that did nothing but

create dissension. Then we organized a commercial club and tried to cement these factions into one grand amalgamated crowd, and about the first thing they wanted to do was to have another dollar day. The trade extension committee functioned till the thing got started; then when they got struck with a few brickbats they took to cover and left the newspaper to shoulder all the blame for its failure. No more of that for me,

"I am thoroughly convinced the best way to treat advertising in our small towns is individually—every merchant with his own campaign—and keep pegging week after week with something that is attractive. I got well acquainted with my biggest merchant as a member of the school board and got his confidence and sold him advertising. Today, and all through the period of depression, he has been the best advertiser I had and it paid him well. He told me so without my suggesting anything to him.

"Another instance: Recently the traveling representative of Tank-O walked into my office and told me that my paper had taught him a lesson. Through his dealer in my town he had sold more of his goods than anywhere in his territory. He was honest enough to relate that when he sold dealers generally he emphasized the advertising he was doing in a farm paper. Our local dealer told him he had more faith in the local paper and would not buy until they agreed to run an ad. in this paper, too. The ad. appeared, and when the traveling representative came back to town to check up on sales, he hunted me up to tell me the story. He said: 'I sold more Tank-O through your advertising than anything else!' That's proof of the pudding."

When we get right down to it, the steady home advertiser as an individual is better by far than any community scheme, bunched advertising or group advertising. Those clever advertising men for large firms who have tried it know and steer clear of the group schemes except as their local patriotism may be questioned if they stay out. Print circulars and run double page and sections of advertising if you have to, but ask yourself if the same amount of effort in promoting individual advertising would not bring better results to the community and to the newspaper you are publishing.

Observations

Segregation of crime news on inside pages of some large dailies has been tried out with considerable public approval of late. The outstanding object lesson, however, in this demonstration is that crime news in the dailies does not occupy one-sixteenth of the space given to reading matter generally, though the public is often led by the banner headings and sensational displays to think that the papers are given largely to such sordid news for the sales it will bring.

Advertising rates recommended as the lowest profitable rates for newspapers by the National Editorial Association advertising committee are attracting more interest this year than heretofore. Several years ago such rates were regarded as more or less of a pipe dream. Reiteration of the figures given each year has, however, caused some reliance on their possibility in actual practice. They afford a good mark to shoot at. The average rates now prevailing for display advertising in country newspapers as well as in many dailies would have been regarded as utterly out of the question ten years ago. They are now a necessity, and business is adjusted to meet them. However, we are gratified to note that the rate of increase of 5 cents an inch for each 500 of circulation as recommended in the committee's report this year drops to 3 cents an inch when the 2,500 mark has been reached, instead of continuing along to 5,000 circulation. It is obvious that the cost of production of such display space does not require the same advance in rate after 2,500 as it does in the degrees

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Review of Newspapers and Advertisements

By J. L. FRAZIER

Nebraska Craftsman, Lincoln, Nebraska.—Your "Home Industry" edi-tion is excellent in all respects, advertising display being the best feature, although your pressman has done remarkably well in printing the large halftone of the capitol on news-print paper.

Rome Daily Sentined, Rome, New York.— The issue edited by students of the Department of Journalism, of Syracuse University, is commendable throughout, although the printing is just a bit too pale, which we are not going to harge against the students, but to the regular pressman.

Tucumcari News, Tucumcari, New Mexico.— The makeup and printing of

Tucumcan News, Iucumcan, New Mexico.— The makeup and printing of the several issues you have submitted are very good, although the presswork as rule is too pale. The best feature about the paper is the excellent adversing display. We are reproducing an especially interesting and effective page devertisement in which skilful use was made of circular panels, which add ariety and interest and, as a result of contrast with the other rectangular anels, set the matter contained in them out in front with a bang

Rochester Abendpost, Rochester, New York.—Your issue for May 2, commemorating the seventy-fifth anniversary of the founding of the German language press in your city, appears to be filled with good matter of local historical interest. With respect to typography, makeup and presswork, our lack of familiarity with the language is no handicap; we do not hesitate to state the issue is especially good mechanically, the printing being clean and uniform, with just the right amount of ink. We are reproducing the advertisement of one of Rochester's nationally known concerns, probably the best and most impressive of the edition, although its outstanding point of merit, simplicity, is characteristic of most displays in the paper.

The Oxford Standard Oxford Nebraska — You must be more careful in

The Oxford Standard, Oxford, Nebraska.—You must be more careful in setting the fountain and see that the ink doesn't run low in spots. One of the copies you sent us is so pale in a streak down the center of the first page that it is very trying upon the eyes. We note, too, that you run advertisements on the first page, which is excusable on issues where the run of advertising is heavy



Make allowances for the extra bold type and rules, which were what the "doctor" ordered, and you'll have to admit the ad. man of the Wayne (Neb.) Herald has done a masterful job in the arrangement of the two-page spread reproduced above.

The Morning Chronicle, Halifax, Nova Scotia.—We, too, have had the desire to motor to Halifax, responding to the lure of items in the press of this city, which your "Tourist Edition" will in many instances develop into action. The news section of the date, May 4, is very good indeed, while the "Tourist Section" in magazine format is alive with interest and simply made up

The Bulletin, San Quentin, California.—We're mighty glad to receive a copy of the paper in the new dress of Monotype Garamont. In connection with headings in Goudy Handtooled, it establishes a record for typographical excellence that is matched only by the better national magazines. We are reproducing the first inside page, which other readers can consider in connection with the cover shown in this department of the May issue, and get a very good idea of the general excellence of the Bulletin. You're doing fine work, fellows, and we are sure your satisfaction in doing it is great.

The Wayne Herald, Wayne, Nebraska.—We are reproducing a two-page spread for Larson & Larson, which represents an unusually good arrangement of the "fire sale" type of advertising. While the arrangement is excellent and considerable skill is indicated in casting up the advertisement, we do think it would be no less striking if the rules and the major display lines were less bold. However, we recall our own experiences when working at the case out in Kansas, and so know this is "what the doctor ordered"—and is ordering every day.

for your four pages, but on other issues there was ample room in the inside. for your four pages, but on other issues there was ample room in the inside. The first page would be enlivened a great deal if you had a few news headings of two or three decks, with at least eighteen-point head-letter in the main deck. The page, as printed, with only the bold face of the machine matter used for the heads, is too monotonous and flat to encourage a live interest on the part of readers. The advertisements are unusually well arranged, in fact the best feature of your paper, although the mixing of incongruous types—particularly types of different shape, as, for instance, extended and condensed forms—is a serious defect in some of them is a serious defect in some of them.

is a serious defect in some of them.

Shadows, Omaha, Nebraska.—The text pages of the two issues sent us are neat, readable and effective in layout, the headings being particularly good. Makeup is less satisfactory. When a story is started in one section of the magazine and then continued on a page farther back, the continuation should be carried straight through without breaking. When a reader is forced to jump from one page to another to carry the story through it breaks the continuity and detracts from the value the reader gets out of the article. Take, for instance, the one article "Education or Coeducation," on page 17. Here you have started two articles on the same page, running them in parallel columns. When the reader comes to the bottom of the column he naturally tends to go to the top of the next column. However, he is forced to go to the top of the first column on the following page, and has to flounder around considerably before the continuation from the first column, of page 17, is found.

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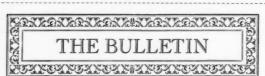
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Roane County Reporter, Spencer, West Virginia.— Your issue for May 14 is probably the best printed of any publication we have covered for this number. The first page is faultlessly arranged, although the type of the two-column heads seems too weak in comparison with that of the one-column headcolumn heads seems too weak in comparison with that of the one-column headings. The lines of the secondary decks — set on the machine, and wholly in capitals — are spaced entirely too closely: they should by all means have been leaded. We also like the fact that the advertisements are pyramided, but a good advertisement in the paper is an exception, although there are several. The leading fault is the fact that extra-condensed and extended types are mixed in individual displays. If we should go back to our old business of printing and publishing a newspaper, we wouldn't permit a line of condensed or extended type in the advertisements, and would consider condensed only for the single-column news headlines.

The Highlander, Lake Wales, Florida.— It is not often that we must caution readers against the use of too much white space, but in a number of your

readers against the use of too much white space, but in a number of your advertisements that condition is evident. In these cases the type should have been larger, as it often seems very small in proportion to the size of the adver-



SAN QUENTIN, CALIFORNIA, JUNE, 1925

State Dental Board Conducts Examinations in San Quentin Prison.

Prison Officials Secure Much Needed Dental Work for Entire Inmate Body.

RECOGNIZING the urger of immediate dental at A of immediate dental attention for the three thousand immaters of this institution, Prison Officials succeeded in interesting the State Board of Dental Examiners to such an extent that on Wednesday, May 13, the Board, with the entire student clinic, cantered the Prison to conduct the regular examinations.

The best work accomplished by a mem-ber of the Dental profession is when he is taking his examination for license. he is taking his examination for license. It is then that he puts forth the best that is in him in order to meet the exacting requirements of the examiners.

requirements of the examiners.

The present examination will be taken by 187 graduates of the University of California and other colleges out of the State. Each of these graduates must furnish a patient to work on. He must demonstrate his ability to make fullings, bridges, plates, and so forth. A number of the men that comprise the

ONE MAN is baring atuelse unit

ONE MAN is having arrelve unit modified with a single consulting from the appear right mader, it was single safely in the single safely in statubilities with a single safely in statubilities with the safely safely and the appearing the safely counted and the support of the safely safely and the appearing the safely safely

of the State. Each of these graduates must farmola patients to work on. He main demonstrate his ability to make shillings, bridges, paires, and to make the requirements of the shillings, bridges, paires, and to make the requirements of the shillings, bridges, paires, and to make the requirements of the shillings, bridges, paires, and to make the requirements of the cross of the shillings of the requirements of the cross of the requirements of

k for Entire Inmatte Body,
Angeles, President. After making the
necessary arrangements for the examinstion to be held at San Quertin, the
Warden and Dr., George W., Simonton
then turned their gurs on the University of California and succeeded in
extracting 20 dental chairs for the examination. It is estimated that about 400
operations will be made by the gradination. It is estimated that about 400
operations will be made by the gradistraintion. The statistical department of the
instraintion shows that 97 per cent of the
new arrivals are in urgent need of dental
ace, of have new had dental work performed. The Warden in commensing
on the unique plan now adopted says:
"The teeth of the inmattes of San
on the unique plan now adopted says:
"The etech of the inmatte of San
unique statistical state.
Science, especially the science of Denstray, has shown in late years that agreat
deal of mental and body altimens of the
persent day on the directly traced to ab-

cessed and decaying teem. It has been my contention all along that bad teeth were in a great way responsible for much of the mental and bodily till that are primarily responsible for most of the such tall early up on many of the incur-ses that lead up to many of the incur-sent examination, and the one that will be held next fall, will do much the law in the control of the penietral system of the penietral system of two the first premium class."

Initial text page of the *Bulletin*, published by inmates of the San Quentin penitentiary, California. It is by odds the finest publication we have ever received from a similar institution; in fact the typography equals that of the better grade national magazines. The body is in Monotype Garamont, the headings in Goudy Handtooled.

tisements. Another point: If half or more of the space of an advertisement is vacant the advertiser can say, "Why pay for so much space?" Where the fault referred to does not apply, and especially where the heavy block types and the skinny Cheltenhams are not used (wholly in capitals) so extensively as they are in some instances, the advertisements are fine. In the Thullbery display the type is altogether too small, which you seemingly recognized, as witness the excessive amount of space between lines. Of course, this was probably the result of your desire to "machine" as much matter as possible, but if you would use the linotype in advertising work use it right and get matrices for setting type of adequate size. Such matrices will prove the best investment you ever made, as they obviate hand-setting and improve the quality.

J. O. Nash, Bomarton, Texas.—We always hesitate in commenting upon papers of only four small-size home-print pages because we know from experience what the printer and publisher of such a paper is up against and how difficult it is — if at all possible — for him to do what is necessary to make his paper right. So, while there are many things about the *Register* that are not what they ought to be, nevertheless, judging from the size of the paper and of the town — and the volume of advertising — you are doing a mighty good job under the circumstances. We all know advertisements on the front page are inconsistent with good newspaper production, yet what is a fellow to do whe can never them four pages?

are inconsistent with good newspaper production, yet what is a fellow to do who can not print more than four pages? What, furthermore, is a fellow to do who has bought a paper — with type, presses, etc.— where business doesn't justify the purchase of new type because the publisher would like to have it? It's too bad that all your type is not of one or two series and that you are compelled to use the bold block letter type in connection with roman faces that are much lighter. One thing you can do is use plain rule borders on all advertisements, and thereby avoid the bad effect created by the several decorative borders. You can pyramid the advertisements, that is, instead of work-



From the Rochester (N. Y.) Abendpost. This advertisement demonstrates the effectiveness of simplicity both in arrangement and display, and is characteristic of most of those in the special edition commemorating the seventy-fifth anniversary of the establishment of the German language press at that place.

ing them into all four corners, group them in the lower right-hand corner of each page in accordance with the style followed by leading papers and which gives an effect of good order. We must compliment you, and highly, upon the very good presswork; it is clean and reasonably even throughout.



Page advertisement from the Tucumcari (N. M.) News which demonstrates the force of the circle in display effectiveness as contrasted with the customary rectangular panels.



By Frank O. Sullivan

Problems pertaining to Offset Lithography will be discussed under this heading with a view to offering practical assistance, and to the widest possible dissemination of accurate information regarding the offset process.

Photo-Lithography and Offset Lithography

Part VIII. - By Frank O. Sullivan



RY PLATES.—Plates of glass of different sizes, coated with a film of gelatin in which a sensitive silver salt is emulsified, are now manufactured in such large quantities that it is rarely beneficial to either amateur or professional photographer to manufacture his own, unless for special purposes. Dry plates are coated in much the same man-

ner as the wet plates. When the emulsion is poured onto the plate the latter is slightly tilted and the emulsion made to run into the right-hand top corner, and from there to the left-hand top corner, left-hand bottom corner and finally to the right-hand bottom corner. To facilitate the coating a larger amount than required may be poured on, and after flowing over the plate a portion may be returned to the bottle, leaving only the required quantity on the plate.

The temperature of the room should be between 55° and 65° F.

The plate after coating is slowly rocked about until the emulsion is evenly spread, when it is placed upon the leveling stand, on a level tank filled with ice water to cool the emulsion and to cause it to set as rapidly as possible. The plate is then removed to the drying box. In all operations in the making of dry plates the utmost precaution must be taken to exclude all light from the darkroom, except the ruby light of sufficient strength to enable one to work carefully.

BROMID EMULSION FOR DRY PLATES.—The first consideration is the room to work in. If the emulsion to be made is a very sensitive one the least amount of light possible must be used. A clear table to work on is a necessity. Some jars with suitable lids, a pan to hold one of them, and a small Bunsen burner with stand for the pan, will be required. For a slow-working emulsion weigh out the following:

1.	Potassium	iodid 10 grains
2.	Potassium	bromid272 grains
3.	No. 1 pho	tographic gelatin 60 grains

Nos. 3 and 5 are rapidly washed in water by pouring some on and draining it off again as soon as possible without allowing it to soak up much water, but merely to get rid of any adherent dust.

In two small test tubes place Nos. 1 and 2, and add three ounces of water to each. To No. 2 add two minims of strong hydrochloric acid, together with sufficient of a solution of iodin in alcohol to turn it a deep sherry color. The gelatin No. 3 is then placed in two ounces of water, and when it is

properly swollen it should be dissolved. No. 4 is dissolved in an ounce of water and heated to about 120° F.

The solutions are then removed to the darkroom. The gelatin No. 3 is placed in one of the jars standing in the pan of hot water and No. 4 added to it. The whole is shaken up until thoroughly mixed. Three-fourths of the bromid solution No. 2 is then added very slowly, violently stirring the whole time. No. 1 is then added to the remaining portion of No. 2, and the mixture added to the emulsion now formed.

The addition of the bromid to the silvered gelatin is not to be done carelessly. It is of great importance that the mixture should be thorough.

A small drop of the emulsion should next be placed on a piece of glass, and should appear a ruby color when examined by looking through it by gaslight. The pan containing the jar with the emulsion is now placed on the Bunsen burner and the flame lighted. The water is brought to a boiling point, and the emulsion boiled for about three-quarters of an hour. The jar containing it should be shaken every ten minutes or so. When boiled for the required length of time the pan is removed. It will be seen that we still have the hard gelatin No. 5 unused. This is placed in four ounces of water, allowed to swell, and dissolved at a temperature of about 100° F. by immersing in the pot containing the hot water. The emulsion and this gelatin are then cooled down to a temperature of about 70° to 80° and added together. A thorough mixture must be made by violent shaking. When the froth thus produced has subsided the emulsion is poured out into a flat porcelain dish, quite clean, and laid away in a dark place to set, which should require about one hour in winter and about two or three in summer.

When thoroughly set it should be carefully scraped from the dish with a piece of clean glass and laid onto a piece of coarse canvas netting which has been thoroughly boiled.

When all the emulsion is collected from the dish and placed in the netting the latter is twisted up, and the emulsion squeegeed through the openings of the netting into a vessel containing water, the whole being kept below the surface the whole time. The emulsion is thus broken up into little strips in the water, which soon has the desired effect of dissolving the soluble salts from the emulsion.

Two or three hours' washing should suffice. The emulsion is then thoroughly drained and is ready for melting. This should not be done if the emulsion is sloppy. By pouring a few ounces of alcohol onto it before draining it will become firmer. When drained the emulsion is transferred to the jar, and this placed in boiling water until the emulsion is dissolved. Half a grain of chrome alum and six drams of absolute

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alcohol are now added, and it is ready for filtering. Chamois leather makes the best filter, although it is difficult to force the emulsion through.

BROMID EMULSION FOR RAPID PLATES .- With the formula of the emulsion just given, a few good dry plates may be made for ordinary work where rapid exposures are not required. If the plates, however, are required for instantaneous work, it will be necessary that an emulsion be specially prepared for the purpose. Sensitiveness in an emulsion may be obtained by several different methods. Charles Bennett, in 1878, prepared a sensitive emulsion by heating it to about 100° F. and keeping it at that temperature for five or six days. In the following year, however, G. Mansfield proved this tedious process unnecessary, as by heating the emulsion in boiling water he obtained the same degree of sensitiveness in a few minutes. A high sensitive condition is obtained only when soluble bromid is in excess in emulsion, and only when in the presence of gelatin. When the emulsion is first formed it has an orange color when viewed by transmitted light, and if used then will absorb the blue rays and transmit the red rays, the work of forming the image being done by the blue rays. However, when the emulsion is cooked to obtain extra sensitiveness it becomes of a cold, gray color by transmitted light and yellowish green by reflected light, showing that the vellow and red rays are absorbed and some of the blue rays transmitted; but curiously enough, however, this emulsion is more sensitive to the blue rays than the other. Abney explains this curious phenomenon in his work on emulsion processes in this manner: "It is not owing to the fact that the silver salt is slightly sensitive to the vellow rays, for this would increase the sensitiveness by only about one-twentieth, as photographing the spectrum shows us. It must be recollected that the apparent color of the bromid may be produced in two ways, or, rather, that it may be due to two causes. It may be due to the color of the bromid itself, which is what we call its molecular color, or a variation in color may be due to the scattering of light by the different sizes of the particles, each particle being in all probability composed of thousands of molecules." When an emulsion is boiled an inspection of the film after different lengths of boiling will convince us that the longer an emulsion is boiled the larger the size of the particles which are imbedded in the gelatin. Hence boiling produces large particles. The cause is probably that silver bromid is slightly soluble in water, and much more in water containing soluble bromid. Without doubt some portions of the silver bromid are so dissolved and reprecipitated on the coarser particles, or other portions of the finer bromid being taken up, and they in turn deposited, and so on.

In an emulsion of this kind the proportions of the soluble bromid and the silver nitrate exercise a very important influence over its character. The larger the excess of soluble bromid, the quicker is the silver bromid converted, and a much shorter cooking will be required to an emulsion which has but little excess. Abney is of the opinion that if exactly the equivalent quantities could be used no possible amount of cooking would give the sensitive condition. There is, however, a limit to the amount of excess, which, if too great, would tend to form fog and be very hard to get rid of. The following rapid gelatin-bromid emulsion, by Wilson, gained the prize in the Paget competition of 1880:

To make a pint of emulsion, select a twenty-ounce narrow mouth stoppered bottle, with a well fitting stopper and thin bottom. Make it perfectly and thoroughly clean,

Make a stock solution of

Place in the twenty-ounce bottle

20 minims of the above dilute acid.

3 fluid ounces of distilled water.

210 grains of ammonium bromid. (Potassium bromid will be found to be superior. It must, however, be obtained neutral.)

80 grains No. 1 photographic gelatin.

Allow the gelatin to swell for about fifteen or twenty minutes. The addition of the small quantity of diluted hydrochloric acid to the soluble bromid and gelatin is recommended in the formula given, for the following reasons: "If the soluble bromid be absolutely neutral and the gelatin of good and suitable quality the trace of hydrochloric acid is quite unnecessary and had better be omitted. With gelatin, however, that is slightly alkalin or apparently neutral but does not give a clear solution, the addition of the acid solution is necessary. In order to ensure a fine precipitate the bromized gelatin solution should contain a trace of hydrochloric acid, and the silver solution should not be stronger than 110 grains per ounce. If it be a solution of from fifty to sixty grains per ounce it may be poured in all at once."

With regard to the quality of the gelatin to be used, something has already been said. A good test for the suitability of the gelatin for this process is to add the silver and see if a fine precipitate can be obtained without the necessity of adding the hydrochloric acid. If the quantity of the latter is too large it will retard the conversion of the silver bromid into the sensitive form in cooking, and also have a destroying action upon the gelatin, so that it will be obvious to the reader that the addition of this small quantity of hydrochloric acid must be done thinkingly and according to the quantity of the other materials. The silver used should be of good quality. It is usually slightly acid, with an excess of nitric acid, and can be used in this condition. However, better results are obtained by utilizing the silver solution with sodium carbonate. By so doing the condition of the silver can be made to be always the same, and the presence of nitric acid in the emulsion, producing a tendency to various discolorations in the finished negative, is avoided.

In a perfectly clean glass measure dissolve 330 grains of silver nitrate (recrystallized) in three ounces of distilled water.

Pour about two fluid drams of this silver solution into another vessel, and dilute it with an equal quantity of distilled water.

Now remove the twenty-ounce bottle and the two silver solutions to a darkroom, in which all the subsequent operations are carried on. The light should be as non-actinic as possible. One authority prefers a paraffin lamp, protected with one glass of ruby and one glass of orange-yellow.

In the darkroom should be fitted a gas boiling stove, with a saucepan of convenient size to contain the twenty-ounce bottle when the lid is placed on it. The pan should be fitted with a tin perforated false bottom to prevent the bottle resting on the bottom of the saucepan. The pot should contain three or four inches of boiling water. The gas of the stove should then be turned out and the bottle plunged into the water two or three times until it is heated (this is to prevent cracking it), and then leave it in the saucepan for a little time to allow the gelatin to become dissolved. Immediately it is dissolved remove the bottle, shake up the contents and place the bottle near the light for better convenience. Add the four drams of dilute silver solution by pouring it in all at once, then shake it up well for about a minute or two. The second strong silver solution is then added in small quantities of three or four drams, well shaking the emulsion during the addition and giving it a final thorough shaking afterwards for about two or three minutes. Provided these instructions have been carefully carried out, there should be no coarse precipitate in the finished emulsion.

The emulsion is now complete. The next process is to render it sensitive. The bottle containing it is returned to the hot water pan; a cork containing a slit to allow the escape of hot air is fitted in, and the saucepan lid covered over the whole. Light the gas burner, and keep the water boiling for fifty-five

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minutes. At the expiration of this period turn out the gas and remove the bottle and cool it down as quickly as is consistent with safety, care being taken that the bottle is not cracked in the operation. In the winter it should be stood on a table for ten or fifteen minutes and then cooled with water. Another way is to leave the bottle in the saucepan containing the hot water and allow a little cold water to flow slowly in the pan, gradually cooling it. The bottle should be shaken up now.

In a sixteen-ounce glass beaker put one ounce of No. 1 phoographic or X opaque gelatin, and pour over it ten ounces of lean water. Allow it to remain until the gelatin has absorbed four ounces of the water, then pour off the remaining six ounces, and melt the swollen gelatin by placing the glass eaker in the hot water pan. When dissolved pour it into the wenty-ounce bottle containing the cooled emulsion, shake up well so as to thoroughly mix, and then pour the whole back ato the beaker. Place this in a cool part of the room and eave it for about a day. It is recommended that the addition f the gelatin to the boiled emulsion should be when both are at a low temperature. During the period between the addiion and the washing it should be kept at as low a temperature s possible, for the reason that excess of alkalin bromid has most destructive effect upon the gelatin last added. The lower the temperature and quicker the time in which the two re in contact the better. Another rather curious effect in the addition of the second quantity of gelatin should be noted. If the temperature is cold the plates will dry with a mat surface; the higher the temperature the richer the gloss obtained.

We now come to the washing of the emulsion. This should be done in clean cold water. Wilson's instructions are: "In a glazed earthenware vessel place about three pints of cold water and add to it three ounces of saturated solution of potassium dichromate. When the emulsion is cooled down and is quite firm, it is squeezed through the canvas in the manner described in the last emulsion formula; or the emulsion may be washed by precipitating with alcohol, squeezing the clot, breaking it up, and soaking it in water. After squeezing through the meshes of the canvas held under the surface of the water, the emulsion is allowed to remain for about an hour, when the operation is repeated a second and a third time in a further supply of cold water. After the last straining the emulsion is placed in a large beaker in warm water and heated to a temperature of about 115° F."

The emulsion should now measure about sixteen or seventeen ounces. Add to it two ounces of alcohol and mix thoroughly; next place in a measure, and if it is less than twenty ounces make it up to that quantity by the addition of cold water. The emulsion is now ready for filtering and coating the plates. In the absence of a proper filter for this purpose, place a small tuft of cotton-wool in a glass funnel and allow the emulsion to run through this.

CORRECTIONS ON THE ZINC PLATES

Th. Kurth writes in the Offset Buch und Werbekunst: In the No. 1 issue of this magazine for 1925 Mr. Garte writes about corrections on the zinc plate, in which it was necessary to insert entire passages or parts. Since, however, the zinc plate can not be handled as easily as the lithographic stone, which can be de-acidified and etched without particular disadvantages, it becomes necessary to ascertain in which way the corrections on the zinc plate are made to the best advantage. It is not always necessary to take the plate from the press. Small corrections, missing material and gray spots can often be corrected without any particular difficulty. However, working up with opaque and chalk, same as on the de-acidified stone, seldom produces results. Since in practice other materials and methods are used with success, it is not necessary at the present to use the older methods. Perhaps some time it

will become possible to make the zinc plate so that it can be scraped with as much ease as the lithographic stone.

Poorly fitting and too high places on the zinc plate are scraped away the same as on the stone. In this case the plate must be gummed in order to prevent damage, since it has to remain in a dry state for some length of time. In order to prevent the taking up of ink by spots that have been scraped, it is necessary not only to short etch but also to rub strongly with the emery stick and with the usual counter-etch solution, in order that even those particles of fat or oil that are invisible are removed. It goes without saying that the drawing that is to remain must be carefully protected, since the etching solution will affect the ink. The corrected spots are then washed, freshly gummed and the run is continued. Spots treated in this fashion will not again take up ink. In repeated cases I have succeeded in reducing tones merely by rubbing with the finger, using the counter-etch solution and a fine pumice powder, and at that so that the new tone remained unchanged throughout the entire run. In this case the grain on the plate plays a big role. On smooth plates corrections are somewhat harder to make.

Working in missing and gray parts of the drawing requires more time and effort. The various ways and means have been and still are being tried. Nevertheless all the usual methods used in lithography have failed. It becomes necessary then to use new appliances. These are the copper needle and the scraper. The fact that nothing is easily visible of that which is being drawn in considerably increases the difficulty of the work. Only the shine of the scraped spots or the bronze shine that is left by the copper needle shows the strength of the tone.

When using the copper needle, with which one works the same as with chalk, the plate must be dry and clean of gum. The tones must be worked up a little stronger than they are actually needed. I use the copper needle only on smooth plates and then only when it is necessary to work in tones. On grained plates it is best to use the scraper, particularly when working in tones and larger surfaces. With this tool, on spots that are to be corrected or worked up, the grain of the zinc is scraped more or less, according to the results desired. Looking at the plate from the side (at an angle) the shine of the zinc indicates the strength of the tones, and these, too, must be a little stronger than is necessary. Places scraped evenly and smoothly produce even covered surfaces. For this correction work the zinc plate must be evenly and well gummed and the scraper must always be very sharp. The gum may be omitted in making small corrections, but the spot to be corrected must be dry, and in order to prevent the plate from standing dry any length of time the correction must be made very quickly. The scraped spots are touched with the color that is being used on the press, or the whole plate is washed with a very fatty gum. The plate is then washed and any ink remaining from the retouching is carefully removed and the presswork can continue.

Above all it is necessary that in all corrections the scraper is always very sharp and that never any holes are scraped into the plate. Such holes are hard to even up and result in depressions that fill up on the press and thereby become very troublesome and undesirable. With a little practice one can depend on getting results from this kind of work.

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"Wroe's Catalogset—The Ideal Paper for Offset Presswork" is the slogan on a six-page, 11 by 14 broadside, sent out by W. E. Wroe & Co., Chicago. It is a very excellent piece of offset printing executed in the plant of the Goes Lithograph Company of that city. Wroe's Catalogset is especially made for the offset process, and this broadside gives every evidence of its good printing qualities and its adaptability for the taking on of colors.

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Reactions of Chromic Acid and Its Salts

Part II.—By J. M. EDER



HROMIC ACID diluted with water and gelatin forms a kind of coagulation that dissolves when heated. A lukewarm gelatin solution saturated with potassium bichromate does not jell even when cold. However, it is to be noted that potassium bichromate greatly retards, but does not absolutely prevent, jelling. The same condition exists

when potassium monochromate or the chromates of sodium and ammonia are used. If the gelatin solution treated with chromic acid is dried in the dark it becomes insoluble in water and it partly loses its capacity to soak up water. Exactly the same condition prevails in a slightly sulphuric acid bichromate solution. Bichromate and monochromate gelatin do not lose their ability to dissolve in hot water after they have been dried in the dark. Potassium trichromate, which is obtained by fusing potassium bichromate and nitric acid or chromic acid, makes the gelatin insoluble in water without removing entirely the ability to soak up the water.

Potassium bichromate keeps the salts distributed so that, when not present in too large a quantity, they dry as a transparent layer without crystallizing. When too much potassium bichromate is added, the salt is crystallized and forms treelike markings, which makes the emulsion useless for photography. The fixation of this limit is of great importance for chromate photography, because very often it is necessary to add the largest quantity of chromic salts possible to the gelatin. The different grades of gelatin will absorb different quantities of salts in direct relation to their respective ability to soak up more or less water. The more water absorbed the more salts can be safely carried. Experiments have shown that good gelatin, which will soak up about six to ten times its weight of cold water, will regularly absorb .3 to .4 parts of its dry weight, while the poorer gelatin, which will soak up only three to six times its weight of water, will absorb only .2 parts of its dry weight. Some gelatin disintegrates within twenty-four hours when soaking in water at 60° F. and these will not absorb the .2 parts of salts. These statements refer to chrome gelatin layers which have been coated on glass plates and immediately dried at 68° to 77° F. Under the same conditions it is possible to add more ammonium bichromate, because it is more soluble and less likely to crystallize than potassium bichromate. This increase is about one-fourth to one-third greater. If chrome gelatin coated on glass plates is dried at a temperature of 104° to 122° F. under a good current of air, about double the quantity of potassium bichromate may be added without running the chance of crystallizing. Consequently quick drying at a higher temperature has an extremely beneficial result. This characteristic of ammonium bichromate is quite important to the printing process, since it very often is necessary to add as much chromate as possible.

The relationships are quite different when the gelatin is coated on paper, because the paper, being porous, soaks up a quantity of chromate solution and consequently robs the gelatin of a part of the chromates and at the same time the evaporation of the water is materially hastened. In this case chromates of .6 to .7 parts of the weight of the gelatin may be added without danger of crystallization. Add to these figures the fact that adding less than .1 part of the dry weight of the gelatin of potassium bichromate is useless, it will be seen that the limits are not very far apart, and that it is not extremely important to limit this addition of chromates to any exact quantity except that the limits must be observed.

THE ACTION OF HEAT AND MOISTURE ON CHROME GELATIN.—The action of heat and moisture on a mixture of potassium bichromate and gelatin, when kept from daylight, shows wide differences, even when the reaction conditions are only slightly changed. All the operations referred to in this chapter were carried out in the darkroom, unless specifically stated to the contrary.

Potassium bichromate does not change the gelatin solution when boiled in water for from five to ten minutes; in the subsequently dried mixture the gelatin also retains all of its original characteristics. However, if the solution is kept at 212° F. for one or more hours, adding, of course, the water that evaporates, it will lose its consistency, become thick and will solidify while still at a high temperature. If this boiled gelatin is dried and then immersed in cold water it will still jell, although more slowly and with greater difficulty than before; but it has, however, lost for the greater part its solubility in hot water. Very often only a fifteen-minute boiling at 212° F. will suffice to prevent the gelatin, after drying, from dissolving in hot water. Some photographers declare that heating the chromate gelatin for a short time at from 140° to 175° F. will make it insoluble in hot water, but this has not been verified.

At all events it is best not to heat the chromate gelatin any more or any longer than is necessary to dissolve the glue; if the gelatin was previously soaked in cold water at a temperature of from 104° to 122° F. it will suffice. That too much potassium bichromate brings about insolubility of its own accord is proved by the fact that the temperatures given take effect much quicker when the chromate solution is concentrated. The greater the amount of chromate the harder it becomes to dissolve the gelatin, and particularly when the mixture has been dried slowly. If other influences, such as light or reducing agents, are excluded, the general facts we have mentioned are pertinent.

The effect of the different degrees of concentration of the potassium bichromate with reference to hardness, brilliance, etc., on the carbon print and the grain of the photographic plates, can be treated of in detail only in a separate work.

In general it can be stated that a higher percentage of chromate produces a greater grain layer, while a smaller percentage of chromate produces a smoother layer. The temperature at which the mixture is dried has a very large effect on the formation of the grain, because low temperatures as well as high ones make a grainless layer. Certain additions, which keep the glue liquid, such as acetic acid and calcium chlorid, greatly help the formation of the grain, even when the layers are dried at a low temperature. Acetic acid produces a very fine grain. Thick layers produce coarse grain. Highly concentrated gelatin solutions produce a very rough grain. It is best to use, according to the quality of the gelatin. from eight to sixteen times its weight of water. Older plates produce a finer grain than newer ones. If two plates are dried at the same temperature, one under a stronger current of air than the other, the former will have a coarser grain than the latter. Sunlight (in exposing) produces a finer grain than a diffused light.

As to carbon papers, it generally holds true that chromate baths diluted produce more brilliant copies than concentrated ones, and that the use of carbon papers sensitized from weak chromate baths generally produce harder copies than those sensitized from the concentrated chromate baths. This is of advantage when copying negatives, in that paper sensitized with a weak one to two per cent bichromate bath is used for

a thin or weak negative, and a five to six per cent bath for a dense negative. Too weak baths can not be used for halftone work, and too strong produces a kind of net foundation.

At first it was thought possible to keep the mixture of potassium bichromate and gelatin at the ordinary temperature in the darkroom for a long time; but, unfortunately, this is not the case. It is not necessary to heat the chromate gelatin in order to make it insoluble. It is sufficient to leave the chromate gelatin at the ordinary temperature in the wet jelly state for a few days in order to make it insoluble in hot water. The disintegration is noticeable even after twelve hours. Sensitized carbon papers that are kept wet long produce poor pictures. In photographic plates the effect of insolubility comes into play much later, because the layer does not lose its ability to soak up water in the same degree that it loses its solubility. Photogalvanography and all those photographic processes that require the complete dissolving of the unexposed parts are hampered by the insolubility more than the regular photography, which requires only that the ability to soak up water be retained. A photographic plate must not remain wet over twenty-four hours. Chrome pigment papers that require a long time to dry (in damp weather) develop with difficulty and the result is not as clear and brilliant as when the paper has been dried quickly. Pigment papers should not be given more than six to eight hours to dry. This is a hint for the photographer to dry the chromate gelatin quickly, but nevertheless not at too high a temperature, because a longer period of heating the melted gelatin also brings about insolubility.

Air-dry chromate gelatin becomes insoluble when kept for a long time in the dark at ordinary temperature much less readily than when in the form of jelly; but even this usually becomes insoluble in eight days, and very often in two, three or four days; sometimes only after several weeks, all according to the favorable or unfavorable conditions. Sensitized pigment papers are generally used within one to three days after preparation, because then one is certain that they have not undergone any change. In cold weather the pigment paper will keep about twice as long as in hot weather, and in the same way papers sensitized with a weak chrome bath will keep much longer than those sensitized with a strong or concentrated bath.

It is interesting to note that chrome gelatin layers on carbon papers, after being kept in the dark for two years, become entirely insoluble so that even boiling hot water will not affect them.

I have carefully studied the effect of humidity on the durability of chrome gelatin. When using an exsiccator and calcium chlorid, pigment papers keep much longer than in the ordinary air; after eight days the difference is readily noticed when a picture is made therewith. That which was kept in the exsiccator was much more soluble in hot water than that kept in the air, and the latter had a tendency to fog. If a chrome gelatin paper is kept in an exsiccator, the bottom of which is covered with water, and in which the air has been saturated with water vapor, it will become insoluble in one-half the time of paper kept in the air. After eight days such layers become almost entirely insoluble in water. The chrome gelatin layers must, therefore, be kept in as dry an atmosphere as possible, if it is desired to keep them in a usable condition as long as possible. Besides, chromate pigment paper, which has been dried in a dry atmosphere, produces clearer and cleaner copies than that dried in a less dry atmosphere.

Smaller chromate content makes the chrome gelatin more durable, while increasing the chromate increases the tendency to become insoluble. That high temperatures hasten the insolubility has been noted above.

The air-dried mixture of gelatin and potassium bichromate, when heated at a temperature of 212° F. for a longer time, becomes insoluble in hot water. Only after heating for several hours at this temperature is this clearly noticeable, yet in much

shorter time the disintegration has progressed far enough to interfere with the regular course of the photographic chromate process. At 345° F, the chromate gelatin becomes insoluble in a few minutes.

These observations hold good for both chondrin and gluten gelatins; the chondrin gelatin has a greater tendency toward insolubility, both when heated and when kept for a longer time at ordinary temperature.

The observations of the practical photographers bear out these statements. The attempts to dry the light sensitive chromate gelatin layers in this manner, so that they retain their original solubility - as is necessary in photogalvanographic and carbon processes - must not be used to refute these statements. Many warn against slow drying. It is therefore necessary to dry the layer quickly, if the solubility in hot water is to remain. It is only necessary to hang the glass plates or papers in a darkroom, and it is readily understood that the time required for drying depends on the moisture of the air. If the humidity is low, the gelatin will dry quickly; if not, it will remain damp for a long time. In order to get a definite record of the effect of humidity, I made readings on a psychrometer set up in a drying room. The psychrometer consists of two thermometers marked off into tenths; the ball of one is wet, while the other is dry. From the difference in degrees shown by the two thermometers, absolute moisture, that is, humidity, as well as relative moisture, which show the percentage of the maximum water vapor contained in the air at the obtaining temperature, can be calculated.

The smaller the relative moisture in the air, the quicker is the evaporation. When the former is very large it is not advisable to dry the chromate gelatin in the air; because of the psychrometer reading it is easy to determine whether or not the drying process will take too long. I have found that the air temperature of the drying room should not be below from 68° to 77° F., and that the difference between the dry and wet thermometers should not be less than 40° to 45° F. The relative moisture will then be about forty-five to fifty per cent, and the vapor pressure (humidity) about eight to fifteen millimeters. Because in winter the absolute moisture content of the air, due to the low temperature, is very low, and because the then heated air in the room is therefore much drver than in the summer, the drying process is carried out much more easily in winter than in summer; which seems curious at the first glance, but nevertheless is quite correct. According to the above, the use of a moisture measuring apparatus in the drying room does not seem to be an unnecessary adjunct.

I have mentioned that under certain atmospheric conditions the necessary drying of the chromate gelatin can be carried out in the air. If the moisture content of the air is unfavorable, and if this can not be corrected, as in winter by heating, artificial means have to be used: more often in summer than in winter. Then chemicals are used to remove the moisture from the air. One of the chemicals recommended especially to dry chromate gelatin is calcium chlorid, by putting the chromate gelatin in a tightly closed container, the bottom of which is covered with calcium chlorid. If in time this salt, by absorption of moisture, has dissolved, it can be regenerated by boiling off the moisture. This is the great advantage that calcium chlorid has over the other drying agent, sulphuric acid. In this way the gelatin dries quickly, the thicker layers in about twenty-four hours, losing its solubility in water. Some believe they have noticed that chromate gelatin dried over calcium chlorid occasionally showed signs of insolubility: these cases are few and far between. I have never noticed them except where the layers remained wet too long. The suggestion to use slacked lime as a drying agent is not recommended, because it requires too much time.

The artificial drying means are used almost exclusively for the thicker (mostly coated on glass) chromate gelatin layers,

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such as those for photogalvanography. Carbon plates are dried at a higher temperature because of the grain that is necessary. Pigment papers, which are sensitized by letting them float on the potassium bichromate solution, dry very quickly when hung in the air, so that it is not necessary to use calcium chlorid.

In place of letting the dehydrated air at the usual temperature hasten the drying process, the temperature in a drying oven can be greatly increased. This is a method generally used because it is less expensive than calcium chlorid. In many cases it is not permissible to increase the temperature beyond the melting point of the soaked gelatin (as in the case of the pigment papers where the glue would flow off); in other cases (carbon process, etc.) the temperature may be raised to the melting point of the jelly without disadvantage, and this may be continued until the layer is entirely dry. Even here the temperature should not be too high, because in most cases the chromate gelatin must remain therein until it is dry.

The temperature in the drying oven must not be over 140° F., and here I must call attention to the fact that such chromate gelatin as must retain entirely its solubility in hot water

demands careful handling and a lower temperature. About 140° F. carbon process plates can eventually be dried at 158° F. In order to be safe it is best to keep the temperature in the drying oven at between 122° and 140° F., when the layers will take from three to ten hours to dry. At from 77° to 86° F. from sixteen to twenty-four hours is required, while at 158° F. only from one to two hours is necessary; naturally these figures vary according to the thickness of the layers on the glass plate. It is noteworthy that gelatin layers which have been dried very quickly offer quite a resistance to mechanical pressure; slowly dried plates are tender; too quick drying will cause zones which will show up when the picture is printed. The quickly dried layers have a mat surface, while those that have been dried slowly have a glossy surface.

The statements of the photographers coincide on these points. In trying to dry quickly too high a temperature must not be used. Quick drying and low temperature are the requirements that must be observed. Because one requirement modifies the other it is necessary to work within narrow limits, which can not be transgressed with impunity.

(To be continued)

The Limits of Offset Lithography



HEN the first fine results were obtained by offset lithography, writes L. Demeter in the Offset Buch und Werbekunst, one was prone to set the limits of this new lithographing process somewhere in the unknown, and many who had the gift of vision believed they could see all the flatbed and stone presses, and even every

other type of press, being turned into old iron or junk. It is possible that by now many have noticed that the disintegration of the older reproduction processes has not gone on at the anticipated pace. That the offset process will have a brilliant future is not questioned; on the contrary, I am glad that I can confirm this belief, but the purpose of this article is to warn against exaggerations and to thereby promote real progress, because progress can only be made when the weaknesses are recognized and the improvements made at the proper point.

Talking to a manufacturer of type presses the impression is received that offset lithography has already gone beyond the heights and that the future belongs to the type press, etc. Now I do not wish to pull to pieces the laurels of the type press expert - that will take care of itself - and again, I do not wish to place in opposition to these opinions the advantages of the rubber offset blanket, because these have already been sung in all keys in the magazines and it would only be carrying coals to Newcastle. Nevertheless, I would like to point out the eminent characteristics of this lithographing process, which has not as yet developed a definite technique, namely, the beautiful tones produced on mat paper, which are the equal in brilliancy of the water colors and which have a great deal of the artistic about them. I have seen reproductions of water colors by old masters and I was astonished by the charm that these pictures gained by the offset process; they had more atmosphere and were more colorful than the originals. This is an advantage as well as a disadvantage of the rubber offset blanket

If the customer does not demand an absolute facsimile reproduction, one can surely be satisfied with such beautiful results; but if it is necessary to reproduce the original shade for shade, then one steps on a sore corn of the offset process. A machine factory orders a catalogue and wants the best work that it is possible to produce; the machines photographed,

the photographs retouched with the usual skill of the retoucher, all high-lights are increased, the cylinders retouched, etc.; the best possible electrotypes made and the catalogue printed on the most artistic paper. Is it possible for the offset lithographing process to equal such a performance of precision and elegance, or even to surpass it? Never!

Let us not talk of lack of good taste, because from an artistic standpoint such a wonderful technical performance could easily be classed as a mess; but one must put oneself in the place of the customer. Let us suppose it is the machine manufacturer, to whom it is most important that his products are represented in the most advantageous manner possible, that is, with most minute reproduction of all details; because even though he were a man blessed with artistic taste, he could not choose otherwise if he wished to meet competition — especially the competition of a competitor who has his catalogues produced by the letterpress method. Perhaps some time an apostle of art will guide the artistic tastes of both the machine manufacturer and his customer, but until then the offset lithographing process does not do in this or similar cases.

What is the status of the single-color screen reproduction or of the putting down on the zinc plate the screened photograph? In the best cases this can compete with the single acid-etched zinc engraving, but never with the carefully reëtched copper engraving. The letterheads with the well known factory buildings are the exception. In this case the type press is at a disadvantage because high-grade artistic papers can not be used, and bond papers will not produce any results of exceptional merit on the flat-bed press. In colorwork, as used in illustrating magazines with small runs, the letterpress may still hold the field, also in facsimile work, particularly of oil paintings having many brown and gray tones. The success of the three and four color plates depends entirely upon the engraver, who can separate the colors just as he needs them for the press, and who can even change the tones as desired: while the stone proof, which primarily forms the basis for the litho transfers, entirely lacks this particular way of correction.

In spite of the fact that, as is done in many plants, the indirect method is used for the negative process, that is, halftone color separations are made, the negative is retouched, as is also the transparent positive from which the correct screen negative is made, either soft or hard, the final result is not always

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entirely satisfactory to the reproduction expert. Whoever has made practical use of this method knows how cumbersome it is and how easily something is produced entirely different from that which was intended. At all events a thoroughly trained and coördinated staff is needed and even the new negative method will not produce any noteworthy change. I naturally do not wish to give a final decision before I have personally separated the grain from the chaff.

I have known the lithographic and photomechanical color reproduction processes for a long time, the latter even from its most primitive beginnings. The other processes are likewise more or less familiar to me, and so it is that today the offset lithographing process holds my entire attention. But here I meet with a dead point which can not be passed. Where must the improvements be made? I do not believe they must be made in the negative process, since the improvements there will not have a marked influence on the final result; according to my views it is the zinc plate that must be given the greatest attention. The individual dots, no matter what form they take, whether they are produced by line or grain screen or by some self-acting method, must be capable of modulation on the press plate so that it will be possible to produce from a poor original a useful result, without using the time-stealing positive retouch method.

He who has known the photomechanical processes from their infancy knows what a thorny path has led to the present heights; he also knows that the offset lithographing process still has a great deal to conquer before it comes to its fullest perfection, only, perhaps, to be pushed aside by an entirely new process. I have known the time when it was impossible to put down the glass negative onto stone. The negative had to be stripped from the glass and the thin layer squeegeed onto the stone or else an indirect method had to be used. Whatever dot appeared on the stone was not very satisfactory or very strong, and because emergency plates had to be used the photographic work hardly paid; it could have been done without photography just as satisfactorily, except from the point of cost.

The offset process has easily conquered many things that were thought impossible, and should we succeed in partly doing away with the adhesion pressure we will have advanced at least a thousand steps; this might be the first problem of the builder of the presses. The rubber offset blanket naturally is quickly worn out by high etching, which is, of course, a logical consequence. A happy medium must be found — even the first Zeppelin could not fly to America.

It is clear to every one who is acquainted, not only with the theoretical but also the practical side of the conditions imposed by the line as well as the grain screen picture and its correction possibilities, that the negative process can not reach the high goal.

Many are misled by individual successful results which are known to every reproduction expert as those that *just happen* by themselves, and of which each expert is particularly proud. That such results represent only ten to fifteen per cent of the work is known to every practical man, who has also experienced black days, weeks and sometimes months of personal artistic failures. I am skeptical of all new negative processes, particularly when they are advertised rather pressingly; since they may, nevertheless, mean a step forward we will welcome them, even if they do not entirely obviate the shortcomings that the offset lithographing process is still heir to.

Now there still remains the very painful point of this new and wonderful lithographing process; that is, the small profit in the shorter runs, which it has in common with the letterpress, even though the latter suffers more acutely.

In conclusion it may be said that if it is possible to reduce these parasites, then, and only then, the boundaries which are still drawn very sharply will be considerably extended or placed in the realms of the limitless.

Lithographic Topics

By "SULLY"

It has seldom been the pleasure of the writer to see and handle a booklet, done by offset lithography, in which the admirable skill of the artist has been so well and ably carried out as in "Canadian Pacific Cruises," issued by the Canadian Pacific Railway and lithographed by the offset process in the plant of the Southam Press, Montreal, Canada. artist, Richard Allen Fish, must have had a keen insight into the lands covered in the around-the-world cruise, for he has portrayed each country vividly and historically, and the printer has carried out his color scheme in a most effective and artistic manner. The booklet is about 7 by 10 with sixty-four pages and cover, and from the title page, "See This World Before the Next," it is replete with interesting color sketches - fullpage illustrations and type matter - of every country from Spain to Japan and back by way of Hawaii, the Panama Canal and Havana. It is a real treat to have seen and thumbed through this creation of an up-to-date artist and a printer who knows his business.

A careful analysis of the direct-mail advertising being done by O. W. Richardson & Co., one of the largest retail furniture stores in Chicago, resulted in their accepting a broadside suggested by Walton & Spencer Company, to be done in three colors by the offset process. The broadside was turned out and 115,000 of them mailed to prospective customers of the Richardson company. It was so artistically done and so effective that it increased the sales of the Richardson company some eighteen per cent, and brought from their advertising manager, J. W. Lane, this comment in letter form: "Hundreds of customers brought the circulars into our store with them and asked for particular pieces illustrated, and, again, for the first time in our experience we had telephone calls and letters asking for additional copies so that our customers could give them to their friends."

The broadside itself is one of the best pieces of three-color offset lithography the writer has seen and it is no wonder that Mr. Lane wound up his letter with: "The finished circular was so attractive that we have been complimented on it even by our competitors, and we are anxious to have you know the effectiveness of your work."

The announcement of the Zeese-Wilkinson Company, Incorporated, located in the Metropolitan building, Long Island City, New York, is of special interest to licensees of the Aquatone process. As this company for years has been recognized as a color printer par excellence, I look for some very wonderful color reproductions by this process. Certainly the Zeese-Wilkinson Company did not go into the making of plates by the Aquatone process without due and careful consideration as well as investigation. Under a special license from the Aquatone Corporation they are given the privilege of making plates for the licensees. In their announcement they say: We are prepared to deliver to firms operating the Aquatone process the finished Aquatone plates. We will make plates from copy supplied in one or more colors, properly lined up and imposed; all you have to do is to put these on the press and print. We can deliver color plates to be printed by Aquatone methods that will reproduce colored originals correctly and with but from three to four colors. Aquatone plates will be made with any screen which the characteristics of any particular job may require."

I have seen some very beautiful results from the subjects already turned out by the Zeese-Wilkinson Company and I am looking forward to many more. The Aquatone process is, without question, one of the most artistic printing methods of the times.

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Revolutionizing Indirect Positive Making

By Frank O. Sullivan



LMOST from time immemorial there has been one word in the English language that has been elusive, difficult and its scope hard to determine; that word is why. It is the word that first opened the mind of man to the wonder of his own being — the wonders of the world in which he lives. Therefore why became the motive power

in the minds of mechanics, inventors and investigators. The results from that why have emancipated man from more drudgery and made the world richer than results from any other word in the English language. Gutenberg, Senefelder, Hoe, Goss, Harris, Potter, Scott, Mergenthaler and a host of others connected with the printing and allied trades asked why, and the answer is the wonderful mechanism of the press and the typesetting machine, with their great productive power. And the end is not yet. Other appliances and methods of simplifying things printorial or lithographical are sure to follow in the pear future.

The writer recently had the privilege of investigating one of these methods, the invention of Ellis Bassist, the technical expert for the F. Wesel Manufacturing Company. It consists of a patented method of making positives for photo-lithographic work — a method that is destined to take the place of the present indirect process for making color plates now used so extensively in the lithographing trade.

It was just recently that a writer in the *Deutscher Buch und Steindrucker* deplored the fact that the present methods employed in making litho color plates are too expensive and too slow, especially when compared with the economic methods used by the photoengraver. The indirect method referred to requires the use of twelve photographic negatives, including the four positives. Mr. Bassist's new method requires but four negatives; that is, the first set of negatives are made through the screen, thus saving the first four continuous-tone color-separation negatives; also the four positives that are made on the grained glass. Furthermore, it does away with the retouching of the positives with pencils, graphite, etc.

Without question this is one of the most important developments and inventions yet attempted in the photo-lith field, and its far-reaching effects will be evident to every one who is at all familiar with the indirect method and its many shortcomings. Besides the great saving that will be obtained by its use, the most beneficial influence (once it has been universally adopted) will be found in the time-saving element of this new process of making color plates. In competition with the type printer the lithographer finds his greatest drawback in color lithography is the time of delivery. With the Bassist method he will be in a position to go to press with a four-color job within a few days after receiving his order.

From a technical standpoint this method will do away with all guesswork in the camera department, and in general it will put lithographic platemaking on the same relative footing with photoengraving. It is still an unsettled question as to who will be best qualified to handle this new process—the process lithographer or the photoengraver. The following brief description of the Bassist process will give our readers a comprehensive idea of its merit and value and what it will mean to the lithographing trade in general:

On a glass plate, which has previously been made a conductor of electric current, a thin layer of copper is deposited by the electrolytic process. This very evenly and finely deposited copper is polished with the same care as the copper plates

now used for making cuts for letterpress printing. The copper-

coated glass plate is sensitized with a special sensitizing solution in the same manner that the photoengraver sensitizes his copper plate — with a small hand whirler. The copper-coated glass plate so sensitized is put in contact with the screen negative and placed in the vacuum printing frame, exposed the required length of time — approximately the same time as the glue enamel print. It is then developed with a special developing solution and dried. The plate is now in the same condition as a print made on a regular sheet of copper, such as is used for making halftone cuts for the letterpress printer.

The print is then etched, either in an etching machine or in a rocking tub. The acid used is perchlorid of iron. After the copper-coated glass plate, with the print on it, is etched from two to five minutes, all unprotected parts will be eaten away and the result is a perfect metallic positive.

Up to this point the process would have no great importance—simply another way of making a positive—but the true artist will realize and appreciate the possibilities offered here for his skill; for in this metallic positive we have a pliable medium for the reëtcher. He can, at will, reduce the tones of this positive to conform to the tonal values necessary to reproduce the original in all its true colors. All that is necessary is a small camel's-hair brush, a small quantity of the perchlorid of iron in a glass container and a small piece of dampened cotton. With these appliances the reëtcher can lighten his etched positive in a manner that is little short of marvelous—in fact he can do practically anything he wants with it, a few touches of the brush (dipped in the etching solution), a few seconds allowed for its action and a quick wiping away of the solution with the dampened cotton, and the result may be immediately observed.

The copper layer on the glass is capable of any amount of reduction or reëtching and, what is more, it will respond in every way to the operator's will. It is possible to reëtch a half-tint or a "connected dot" to a high-light dot without disturbing the smoothness of the tint or of getting it "chewed."

After the tones are reduced to what seems to be the proper strength the positive can be worked as an ordinary lithographic stone or plate; that is, the artist can add work with crayon, tusche, Ben Day or other mediums he may deem necessary. When all the operations are completed a trial print can be made on a piece of zinc or aluminum for proving. Should there be any corrections needed after the proof is made, further corrections are easily done by etching on the copper-coated glass plate, or by any of the other well known methods at the artist's disposal.

For use in any of the photomechanical or so-called "step and repeat" transferring devices, a contact negative can be made with a special sensitizer flowed on an ordinary sheet of glass, thus saving the use of a dry-plate negative altogether.

Judging from the results so far obtained by this new process it looks very much as if Bassist has answered the *why* in relation to a more economic method of producing positives for use in the lithographing industry.

THE TABLETS TO ENDURE

If we work upon marble, it will perish; if we work upon brass, time will efface it; if we rear temples, they will crumble into dust; but if we work upon immortal souls, if we imbut them with principles, with the fear of God and love of fellow men, we engrave on those tablets something which brightens all eternity.— Daniel Webster.

Photoengravers Discuss New Processes

By S. H. HORGAN

By Air Mail from New York



HE greatest business convention of the American Photoengravers' Association ended on the afternoon of July 18 after reëlecting all the officers who have accomplished so much for the photoengravers during the past year. The officers for the coming year will be: Edward W. Houser, president; Victor W. Hurst, vice-president; second vice-president; Oscar F. Kwett

H. C. Campbell, second vice-president; Oscar F. Kwett, secretary-treasurer. The Executive Committee is composed of Adolph Schuetz, Charles A. Stinson, B. J. Gray, Charles W. Beck, Jr., and R. W. Hirchert.

THE OPENING SESSION

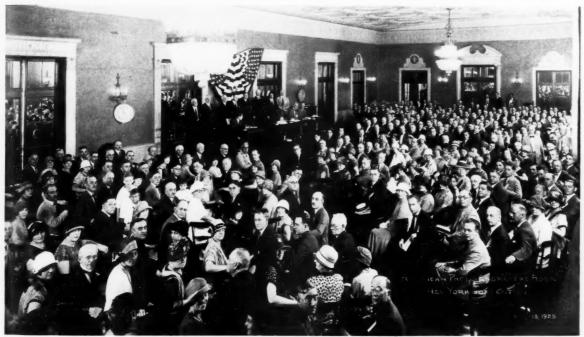
Adolph Schuetz, president Photoengravers' Board of Trade of New York, presided. The invocation was by Right Reverend Dr. Arthur S. Lloyd, and The Star Spangled Banner was sung by Vivienne Segal, prima donna, A. J. Powers, chairman of the Entertainment Committee, introduced Police Commissioner Richard E. Enright, who represented the mayor of New York in welcoming the delegates and ladies to the metropolis. John Clyde Oswald, managing director, New York Employing Printers' Association, expressed the interest the printers had in their meetings. Charles Dana Gibson, publisher and illustrator, came four hundred miles from his summer home to say that "No man owes more to the art of the photoengraver than I do. For forty years you have been reproducing my drawings, and if I were a singer I would sing for you: 'You Made Me What I Am and I Hope You're Satisfied." Frank Presbrey followed with a splendid tribute to the photoengravers and their aid to the advertising business, concluding with: "It is your work that has made the advertising business, and it in turn has made possible the great magazines, which are having such a tremendous influence on the intellectual life of

the world. Charles C. Green, president Advertising Club of New York, concluded the addresses of welcome.

E. W. Houser, presiding, introduced King Woodbridge, president Advertising Clubs of the World, who paid a tribute to Lou Holland, who preceded him in office. He said a motto for the photoengravers might well be: "He who serves best profits most." The following speakers also responded to the addresses of welcome: V. W. Hurst, Rochester; H. C. Campbell, Seattle; H. J. Griffith, San Francisco; Henry A. Mawicke, Chicago; L. B. Folsom, Boston; C. A. Stinson, Philadelphia; M. C. Gosiger, Cincinnati; B. J. Gray, St. Louis; William M. Cocks, Denver, and Andrew Dargavel, president of the British Federation of Photoengravers, who received a most enthusiastic welcome.

Mr. Folsom, representing cultured Boston, delivered his response to the addresses of welcome in dignified Latin. It sounded about as follows: "Illustrissimo Generalissimo Salutamus. Membri et hostis Americani Associationi Salutamus! Ad Neo Eboraci, ab Neo Anglia venimus tempus utile, duces tecum? Habemus duces atque aces nobiscum. Pro hac vice, pecunia numerata, pecunia non est. Pro bono publico. Quot homines, tat gententiae pax vobiscum, pax vobiscum est. Obligationes quasi et delecto in Neo Eboraci celebraturi salutamus." The applause which followed showed that the delegates at least appreciated the novelty. Mr. Stinson, who followed, said it reminded him of old times when photoengravers did not understand one another.

William B. Lawrence, director of the statistical department of the association, gave an explanation of the labor and care that has been taken in compiling the cost records for the making of over \$16,000,000 worth of photoengravings, and from these records devising the new and simplified cost system. With the system is a manual with suggestions for a uniform



The Opening Session of the American Photoengravers' Convention, New York City, July 16, 1925

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system of bookkeeping that will tie up with the cost system. He was listened to with the greatest interest.

George H. Benedict, the first one to insist on engravers' knowing what their product cost before putting a price on it, got a great greeting when he arose to speak. He told of the change that had come over the industry since 1907 in Washington. There were but twenty-seven photoengravers in convention that year and he asked them then if any of them knew what their product was costing them. No one could tell. In this great convention of 1925, with photoengravers assembled from the whole country, they would get cost knowledge which they now know insures the success of their business.

Louis Flader discussed the "Side Notes on the Standard Scale and Their Proper Use." He told of the years of research and study that had been put into the standard scale. After it was sent out, a questionnaire was sent to the 680 photoengraving establishments in the United States asking for criticisms of the scale, and also asking whether there was anything about it they did not understand.

THE FRIDAY MORNING SESSION

This session was devoted to progress in the photoengraving industry, including the most important thing, salesmanship. Victor W. Hurst told how to develop salesmen so that they will know that "a sale is not a sale unless there is a profit." Henry Mawicke followed with a talk on "Creative Salesmanship," which he illustrated with many exhibits of photoengraving that the buyers admitted sold more goods than the manufacturers could produce. Charles A. Grotz read a paper on "The Technical Development of Photoengraving." Charles A. Stinson told of "Future Pictorial Tendencies," and enumerated the new processes with most promise. "All of them depend on a perfect negative, and this is just what the photoengraver is looking for. When they succeed in finding the way to get a perfect negative, then let the photoengraver grab it, for he can always keep a few jumps ahead of the others by the superiority of his method.'

Robert John, inventor of the Aquatone process, described his creation in a most convincing way. He said the best negatives for Aquatone were made by photoengravers, and he held they should continue to do so for his licensees. The best negative for Aquatone is the one that makes the best photographic print. And it was all in the negative. The operations after negative making are all timed so that they are simple and mechanical — the guesswork is taken out of it. The Aquatone plate comes with a gelatin surface on it much like patent leather. After it is sensitized and developed it is put on an offset press and printed from.

THE LAST SESSION

Dr. Herbert E. Ives, research engineer, Bell Telephone Laboratories, explained clearly and illustrated with lantern slides the system of sending pictures over a telephone wire. N. S. Amstutz told how he transmitted the first photograph by telegraph in 1888, having made the apparatus for doing so. He used a relief photograph on a rotating drum, over which a point passed and transmitted the varying strengths of current. In this way he had transmitted photographs seventy miles in five minutes. He was followed by Capt. R. H. Ranger, design engineer, Radio Corporation of America, who also, with lantern slides, described the method of dots and dashes used in sending pictures through the air, even across the ocean. The apparatus for doing this was set up in the hall. Harry Groesbeck showed the lantern slides prepared by the Publicity Committee for use by all engravers who wish to make an audience better acquainted with their craft.

John Walsh, counsel for the association in Washington, D. C., reported at length on the investigation of the industry by the Federal Trade Commission. James Wallen read a paper on "Developing Our Market." F. M. Walsh explained the

Sperati process and showed many exhibits made in Turin, Italy. Edward Epstean, chairman of the national publicity campaign, told how the campaign had let all lines of business know that engravers are organized as well as any corporation. He showed how this has brought them respect on all sides and the thing for them to learn now is to know how to refuse an order that would be unprofitable. President Dargavel, of the Federation of Master Process Engravers, London, brought a message of good will from British engravers. He said that over there they have looked and still look for inspiration to American photoengravers. He had learned much about our methods which would be of great service to the craft in his own country. He thanked the association for the splendid reception given Mrs. Dargavel and himself.

Besides the visitors from Canada attending the convention were Frank Colebrooke, London, and Senor Pedro Gutierrez, of Hayana. Cuba.

One of the great features of the convention was the exhibits of printed books by John Henry Nash, of San Francisco, so that when the master printer of the Pacific Coast appeared, after an eloquent introduction by Howard J. Griffith, every one rose and accorded him a great ovation. Mr. Nash told of his early struggles and the inspiration he received from De Vinne and the articles by Henry L. Bullen in THE INLAND PRINTER. He believed there would be a demand for the best the graphic arts could furnish in illustrated and printed matter, and with a capital of \$600 he attempted to supply it. How well he has succeeded is proved by the financial returns he now receives for his art. He gave the convention some figures in his business and complimented the photoengravers' association for the stand it is taking to get adequate remuneration for the work of its members. Mr. Nash said that for 150 copies of twenty-five letters of Oscar Wilde he charged \$15,500, and the customer who asked him to print 10,000 letterheads paid \$16,000 for them. He held that it takes forty years of study before one learns to do anything worth while with type.

"Judge" Arthur J. Baldwin, president of the National Publishers' Association, paid photoengraving a great tribute for its rapid development and the deservedly high place it now occupies in business development. When he was just out of college he read that a man named Kurtz told at a meeting in New York that he was able to reproduce by photography the colors of nature so they could be printed in a press. (The present writer was at that meeting when Mr. Kurtz showed the first practical three-color photoengraving.) He then gave numerous examples of well known national advertising to prove that there is no greater aid in the development of business today than photoengraving. George K. Hebb, president of the United Typothetae of America, followed with an appeal to photoengravers and all the allied lines in the graphic arts to get together in research and educational work.

Harry C. Spillman delivered an inspirational address on how necessary it is for photoengravers to adjust themselves to a new era in business. Homer Buckley, president of the Direct Mail Advertising Association, made a plea for the coöperation of the photoengravers in correcting the injustice of the new postal law which puts a fifty per cent increase on third-class mail. He proved by figures the damage it is already doing the publishing and mail-order businesses. He showed the inconsistency of the law, which charged 11/2 cents postage for a twelve-page booklet, while a twenty-four page booklet costs but 1 cent. Lynn Sumner, president National Association of Advertisers, spoke, as did William T. Timmons, past president International Association of Electrotypers. There was little time left for Matthew Woll, president International Photoengravers' Union, but he used it in an impassioned appeal for coöperation between organized advertising and all the associations in the graphic arts for the expansion and prosperity of American industries and business.



By E. M. KEATING

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

Plate Above the Assembler Star

An operator asks the purpose of the small black steel plate set in above the assembler star wheel. He can see no use for it.

Answer.—The plate referred to is to close the opening between the two assembler rails.

Use a Machinists' Steel Rule

An operator writes: "Will you please answer the following questions in The Inland Printer for me: It has puzzled me somewhat as to the kind of gage you use, or what you use to get the exact measurements for the different adjustments on the linotype, such adjustments as 5%6 inches, 13%2 inch, ½6 inch, ½2 inch, etc. I would like to have you explain what kind of gage you use to measure them with. I have never seen that question answered or explained in any of the books or writings on linotype mechanism."

Answer.—An operator desiring a gage or scale for any of the above measurements can secure a nice five-inch steel rule for fifty cents in any hardware store. It will be graduated from 1/4-inch to 1/4-inch.

Vise Locking Screw Stud Becomes Loose

An operator writes that the vise locking screw stud on the right side frequently becomes loose, causing the screw to work loose also. He describes several things he has done and asks a few questions.

Answer.— As the right-hand vise locking screw stud has a dowel which fits into a notch on the under side, examine, and if the dowel has been sheared off apply a new one. To tighten the stud after the dowel has been applied, take a long screwdriver and turn it as tight as you can, then while it is held in place firmly by some one you might apply a pair of strong pliers to the blade of the screwdriver close to the screw and try to turn it up tighter. If it can not be tightened that way, try the socket wrench for that screw. The cast-iron socket wrench is too large, so that you will have to use the dropforged wrench, which will have a handle with rod which may be slipped either way for convenience in handling. Oil daily each of the mold disk locking studs, or the bushing on the vise frame. Do this to prevent the cutting of these parts. We do not know of any reason why the pot lever spring should be cut off, which you state you did. Unless there is some complication arising from an increased stress of pot lever spring, we can not see that the breaking of the vise locking screw was caused by cutting the bushing shorter. One reason for the breaking of the locking screw may be that your main driving clutch is pulling with more than ordinary stress. We suggest that you remove the clutch arm and clean the leather buffers; also see that the surface of the pulley is not gummy. A clutch with an abnormal pull will often be the cause of the vise locking screws or bushings breaking. When closing the vise try the screws for a while with a light locking strain rather than the method of pulling them as tight as you can.

Apply the New Back Mold Wiper

An operator writes regarding the old style back mold wiper, which he wishes to discard. He wants to know if it is much trouble to drill the holes in the mold slide under the back trimming knife so that he can fit in the two studs which support it.

Answer.—We suggest, before you secure the wiper to which you refer, that you find out about the new back mold wiper which is attached to one of the column screws and extends forward against the lower inside part of the mold disk. This wiper is easily applied; no holes are to be drilled. The wiper is a circular piece of felt which is held against the disk with spring pressure. It is arranged so that the felt can be renewed easily.

To Remove the Escapements

An operator wants to know the details of removing the regular and auxiliary magazine escapements on a Model 14 machine, so that he may apply a new verge, if necessary.

Answer. - Elevate the regular magazines until the desired escapement is accessible. Draw forward on the handle and separate the magazines. Lock the matrices, loosen the knurled nuts and lower the escapement. Remove the magazine. Loosen the two set-screws that hold the escapement hinge studs, remove them, and then place the escapement upside down on a table. Remove the escapement guard and the plunger bar. Drive the escapement hinge rod with a rod of equal diameter; when the desired verge is reached it may be removed. To remove the auxiliary magazine escapement, raise the magazine, lock the matrices and remove the magazine. Remove one screw from each end of the escapement, then raise the keyrods with handle and remove the escapement. Push the verge hinge rod with one of equal diameter, and separate the two rods when the desired verge is reached. In applying escapement, again raise the keyrods by the lifting bar lever.

Do Not Wash the Matrices

An operator in the Philippines writes: "What effect is produced by washing oily matrices with gasoline? In this hot tropical climate would you think it advisable to wash gummy and dirty matrices with gasoline and at once wipe them softly with a piece of clean cloth and blow them until dry?"

Answer.—The effect produced is to remove from the side walls of the matrices the protective film of graphite, which will then cause hair lines to appear in the print due to the fin of metal which adheres to the characters. It is advisable to clean the matrix lugs with an ink eraser of rubber. This eraser when applied to matrices standing edgewise on a galley will remove the gummy substance and will polish them brightly, then when they are further brightened or rubbed with graphite they will run smoothly through the magazine. In cleaning a gummy magazine you may use gasoline or wood alcohol to remove the dirt which sticks in the channels. For this purpose have an extra magazine brush. Polish with graphite after cleaning out the dirt. Observe that no free graphite remains.

Progress in Newspaper Making

By CHARLES W. GEIGER



HE San Francisco *Chronicle* has adopted the unit system in its pressroom. This is the latest development in modern newspaper making. In the *Chronicle's* plant there are but two presses, the color press and the black and white press. The black press combines in one giant machine the powers of a number of the great presses.

usually seen in the pressrooms of metropolitan newspapers. This one press is equal to three and a half of the great octuple presses that have heretofore been the largest. But it is a great

deal more than a mere combination of the powers and capacities of three and a half octuple presses. The fourteen units — each unit being two pairs of printing cylinders — can be used in any sort of combination according to the number of sections of the *Chronicle* and the number of pages in these sections that are to be printed at any one time.

Thus there is a flexibility in the Chronicle's press installation impossible with independent presses. With independent presses where a number of separate sections of one issue are being printed, these are delivered separately. each section by its own press, and have to be put together by hand, "stuffed," in the language of newspaper mailrooms. With the Chronicle's new press the various sections of an issue are delivered to the mailroom together.

It is an amazing press in every way, from the mammoth reinforced concrete slab of its ultimate foundation — a slab twelve feet wide, three feet thick and 260 feet long — to the almost human fold-

ers which steadily and unceasingly deposit folded Chronicles on conveyors which carry them direct to the mailing room.

Nothing about it is more amazing than its output. The black press — with all of its fourteen units in operation — will put into the mailroom in an hour 140,000 complete copies of the *Chronicle* of thirty-two pages each, folded, counted and ready for delivery. It is a machine a little more than 150 feet long. When the four additional units that are to be installed eventually are in place the press will measure 202½ feet in length. The fourteen units with the four folders weigh 320 tons, to say nothing of the paper reels beneath.

The color press stands end to end with the black press, making the total press line more than 207 feet in length, finally to be 260 feet when the four additional black units are installed. The color press has fifteen cylinders. So huge is it that it rises from the first floor level of the building to the ceiling of the second story.

When this press is in full operation eight of its fifteen cylinders turn out an eight-page comic section in four colors, while at the same time the other seven cylinders will be printing a sixteen-page magazine section with front and back pages inside and out in four colors. It will do this at a running speed of 576,000 pages an hour.

An important safeguard against loss of time is found in the special electrical control of the presses. For the black press there are four 100 horse-power electric motors, equally spaced along the length of the machine, which furnish the power, each motor normally handling its quarter of the press. Four con-

troller bars are spaced along the wall. Throw one of these bars to the left and all the press units to the left in its quarter are thrown on the motor to the left. Throw the bar to the right and the same units are taking their power from the motor to the right. With the bar in neutral the press units of its quarter are idle.

Thus a motor may go out of commission without interfering with the operation of the press. And any unit may be idle while the rest of the press is running.

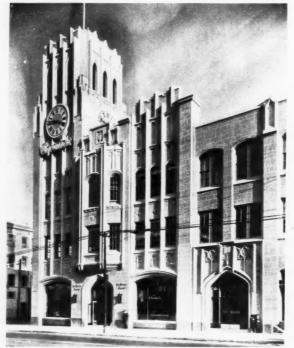
Each printing unit has also on either side of the press double sets of button controls so that its operation is never out of reach of the hand of a pressman.

An elaborate system of red and white electric light bulbs has been installed so that the bulbs can be seen from every point. Before any person attempts to start up a motor, he pushes a button marked "Signal." This action will cause all the red and white lights to blink so that any person working at any part of the press can not help

but notice it. After blinking the lights long enough to be sure that no one is working on any of the presses, the operator releases the safety button and then presses the proper button for starting up the presses.

When workmen are about to work on any part of the press the safety button is pressed, causing white electric lights to go on and the red lights to go off. At the same time this kills all stations so that none of the presses can be started up. When the white lights are on and the red lights off workers know that it is safe for them to work on the presses. When any workman sees that the red light is lighted he knows that he must stay out of the press.

Another new feature is a combined elevator and conveyor system to take the stereotype plates from the stereotype room on the third floor down to the pressroom on the first floor. From the time the plate is placed on the elevator until it is removed at the printing cylinder where it is to be used, all

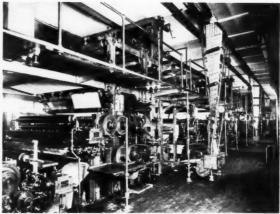


The New "Chronicle" Building

There is a roof garden on top of the building —a floored space close under the southern side of the tower, left open to the sun and air, but protected from westerly and southerly winds by a wall with windows in it. The employes use it when they have a brief respite from work and want a bit of sunshine and fresh air in the open. It is easily accessible by a stairway from the lobby where the elevators stop at the third floor. It will be furnished with comfortable chairs and benches of the out-of-doors kind.



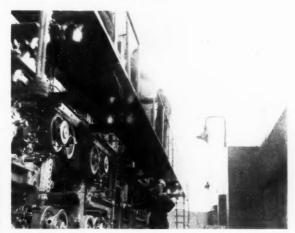
The publisher, M. H. de Young, in his new office.



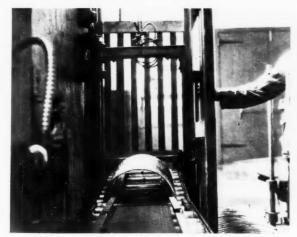
The big press.



Press controlling devices.

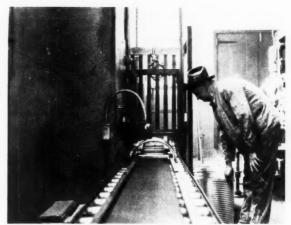


How signal lights work.



Tilting rollers deliver plate to conveyor.

Interesting Features of the New "Chronicle" Plant



The plate, passing the switch, reverses the motor, starting the elevator on its way back to third floor.

operations are entirely automatic. The plates are carried the two floors and delivered at the rate of eight per minute.

When the elevator carrying the stereotype plate reaches the proper position the platform carrying the plate (which consists of a short section of gravity rolls hinged in the center) automatically tilts and delivers the plate to the horizontal conveyor. This short section of gravity rolls gives the plate

sufficient momentum to deliver it onto the electrically driven conveyor system, which in turn delivers it along the entire length of the presses. After the conveyor system has moved the plate a sufficient distance so that it is entirely clear of the elevator platform, the top of the plate comes in contact with a special switch, which is hinged so that it can be turned back against the wall or moved out over the conveyor.

A New Typesetting Machine



TYPESETTING machine, known as the Standard Compositor, has recently been developed in the United States, and according to tests it may prove a departure in the typesetting machine field. It is not an improvement or an addition to any existing machine, but has been built on somewhat new lines. The first model was built

in America. The chief designer, David Petri-Palmedo, a German-American engineer, worked on ideas given to him by Benjamin F. Bellows, of Cleveland, and built a multimagazine machine on correct mechanical principles.

The Standard Compositor is intended for up-to-date composing rooms—either newspaper or commercial. It has four magazines, eight interchangeable two-letter fonts, 1,016 different characters; it has five molds and five ejector blades; the magazines are easily interchangeable and, last but not least, the uniform line is one of its features.

It is a one-man machine with a keyboard of 128 keys, one of which sends the finished line away to the casting mechanism. The following example gives the range of type to be used:

First magazine, six-point Baskerville with six-point Baskerville italic and small caps.

Second magazine, eight-point Bodoni with eight-point Bodoni italic, or six-point Baskerville bold with six-point Baskerville bold italic.

Third magazine, ten-point Old Style with ten-point Old Style bold and small caps.

Fourth magazine, twelve-point Caslon with twelve-point Caslon italic or twenty-four-point condensed Gothic.

All these faces are assembled in the magazines. The composition may be set according to body or character up to the full use of 1,016 different characters, as all faces are set up in one straight line. It will be remembered how difficult it was to introduce the uniform line in hand composition; today no printer would wish to part with this achievement. It has been the privilege of the Standard Compositor to introduce this revolutionary innovation, the importance of which can hardly be estimated at its full value.

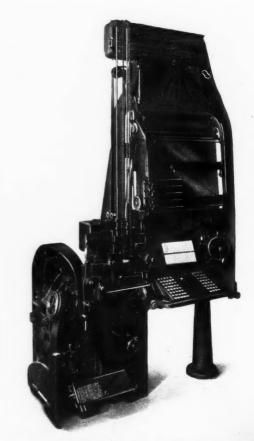
At the bottom of the magazine matrix escapements for every channel are provided. These are special mechanisms of simple but ingenious construction which are actuated by a direct lever-system operated from the keyboard; rubber rollers, excenters, cams, etc., have been abandoned. No matter how long the key is pressed down, only one matrix is released at a time. The keyboard is very simple; it consists of eight rows of sixteen keys each. The lower-case, capitals, small caps., punctuation marks, figures, accents, etc., are grouped by themselves and marked by different colors.

The construction of the assembling mechanism is extremely simple. A small, colored electric bulb near the copyholder gives a signal to the operator when one matrix line is nearly completed. The line is justified by a double spaceband wedge consisting of two connected parts. The matrices are transported from the assembler to the mold on a straight line without interruption, being guided on the upper corners of the top ears. The alignment of the matrices before casting is independent of the mold and takes place in the matrix carrier itself.

The matrices have two characters (two-letter matrices), up to fourteen-point. Above that, they are one-letter matrices. To fill one magazine, only 1,200 matrices are used, although there are 127 channels; the magazines therefore are neither large nor heavy. The standard matrices are only guided through their ears. The nick of each is imprinted on the side. Figures, fractions and other marks for tabular matter are cast on a unit body with the quads.

Every Standard Compositor machine is equipped with an automatic quadding device which fills the short lines without any action on the part of the operator, an improvement which makes possible considerable saving in composition. It is evident that this automatic quadding is of special value for setting catalogues, plays, ads., etc.

The water-cooled casting disk has five different molds and makes only one-fifth revolution during each casting process,



Front View of the Standard Compositor

The change from one mold to another is easily effected from the operator's seat. It is only necessary to pull out a plug and place it in other specially designed holes. If necessary, one can also change the position of the knives of the trimming device. If the molds are to be exchanged, the trimming device is easily detached and the casting disk is open to exchange the molds. The Standard Compositor is also equipped with another specialty, a device for casting hollow slugs. This provides for the casting of large-body slugs with a hollow core. Hollow steel cores are automatically brought into the mold when the slug is cast, insuring a strong square cross section.

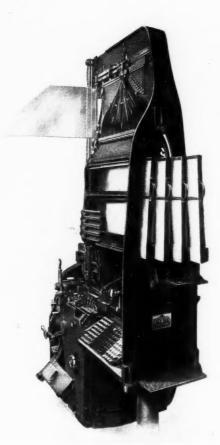
The indicator which tells the operator the magazine he is using also informs him which mold is ready for action. Both knives on the universal knife block are adjustable through one handle, which is fundamentally important for keeping the uniform line.

Five ejector-blades, with double guides of strong construction, are provided in a swinging magazine. This is placed to the left of the casting mechanism. The blades are easily exchangeable from the operator's seat.

The machine casts slugs without ribs of from $5\frac{1}{2}$ to 36 point, and of 32-pica length. The slug is exceptionally compact and solid for stereotyping and large runs.

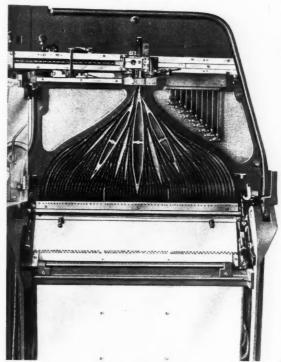
Another advantage is the possibility of drawing out the melting pot to the rear of the machine, even if filled with liquid metal. The mold nozzle has no grooves; the superfluous metal is automatically returned through the melting pot with the air, which prevents fins on the slugs and facilitates its trimming operation. The melting pot can be heated electrically or by gas.

The most interesting part of the machine is the distributing device. As shown in the illustration, this device has a resemblance to a truck yard. The matrix line is brought to the top of the machine through an elevator after the casting is done and the spacebands are released. This is done with the highest possible speed, and the line is brought to the center of the machine. From there the distribution is effected to the 127 channels and the four magazines. The most essential point is the distribution of the matrices from the center. The matrices are provided with fine holes. At the



Side View

distributing center they come into contact with a system of steel feelers. The feelers not necessary for the distribution can pass freely through the holes; the others strike against the sides of the matrix and find the necessary resistance for the mechanical operation of the switches. This system regulates the way and the drop of the matrices, eliminates false distribution and brings the matrix into its proper magazine. This extraordinary distributor, together with the hole combination, works fast enough to keep only one and a quarter matrix line in circulation. For this reason only 1,200 matrices are necessary, although there are 127 channels to get the biggest output of the machine. The distributing device is protected by a detachable window so that it is easily accessible to the operator in case of need. Four vertically placed magazines, made of aluminum alloy, are filled with matrices. The magazines are easily drawn out from the side and are interchangeable. The Standard Compositor Company can furnish its patrons with any kind of type.



The Distributing System

The outside appearance of the machine shows simple and graceful lines. The different parts are fully protected against dust and damage. Special automatic safety devices protect operator and machine against squirts. The ground space is smaller than that of any other machine. An electric motor of *one-quarter* horse-power is built into the machine.

The first machines have been built and are used for demonstrating purposes. The plant of the Standard Compositor Company has started to turn out a continuous number of machines a month. Delivery can be effected during this year.

SAY IT WITH GOOD PRINTING

When you talk to your sweetheart you say it with flowers; when you talk to the savage you say it with beads. When you talk to the lean purse you say it in terms of economy; when you talk to the fat purse you say it in terms of style.

The tremendous advantage of direct advertising is that you can pick out the group or groups that constitute your real prospects and talk to them in terms to which they will respond.

—The Paper Book.

A Word to Small-Town Advertisers

By LINDEN B. PENTZ



HE income of the newspaper, especially the country newspaper, is derived from three sources: advertising, subscriptions and job printing. Advertising is, or should be, the main source of revenue to all papers, but with many papers, especially country papers, the income derived in this way is so small or so uncertain that the newspaper

must depend upon revenue from other sources, notably that from job printing, to break even, or to provide whatever margin of profit there may be.

It seems something of an anomaly that any business depending upon a certain source of revenue for its profit should find that source non-productive, and it seems about as sensible for a newspaper to sell advertising which does not pay as it would be for a grocer to sell groceries upon which there was no profit. In the latter case the grocer would begin to inquire as to where the trouble lay — whether with the groceries, with himself or with his customers.

In selling advertising a newspaper sells two things. First, it sells the white space in the paper in which the advertisement is placed; second, it sells the time and labor required to set the type and get the advertisement before the public. Strictly and scientifically speaking, the newspaper also sells a third item, the prestige or good will of the newspaper, its circulation.

Now, assume that a business man has bought sufficient labor and white space in a newspaper of more or less circulation and his advertisement has appeared before the public without the results he expected. He begins to inquire into the reason for the failure. He may arrive at any one of several conclusions which he considers responsible, but in nine cases out of ten he will in some way associate it with the newspaper. He generally decides that advertising doesn't pay anyway and that placing it in this particular paper was a mistake. The result is that the newspaper owner not only finds that a certain amount of ill will exists, but he also runs the chance of having difficulty in collecting, and the more probable chance of getting no more business from that particular source. Thus, through no fault of the newspaper, the main source of profit is partially destroyed.

The advertiser has made at least two mistakes. He has unjustly placed the blame for the failure on the newspaper and, more commonly, he has depended upon the *advertisement* to sell the article, instead of upon the merit of the article itself.

Mark this: If an advertisement fails to achieve the desired result, it is not generally the fault of the advertisement — presupposing that the correct mechanics of advertising are understood. Neither is it the fault of the newspaper. It is due to the fact that either the advertiser had nothing to advertise or that he selected the wrong time and place to advertise it.

No matter what he admits or refuses to admit to the public or to the newspaper, he knows in many cases the sole purpose of his advertisement is to attempt to pass on to the public something which the public does not want or does not need. The purpose of the advertisement is to sell this article, at a profit, if possible; at a loss, if necessary. He knows, too, that no matter what claims of distinction or superiority he may make, there are many other similar articles on the market with a price just as low. In other words, his advertisement is expected to furnish his commodity with merit it does not actually possess, and when this purpose is not achieved the blame is placed on the newspaper and on the advertisement, instead of where it belongs.

Too often advertising is regarded in the light of a more or less irresponsible, unscrupulous Aladdin's lamp, which needs only to be rubbed with greater or less diligence to bring about a desired effect. It is considered not as a food upon which a healthy business should grow and thrive, but as a medicine to pull a sick business out of a bad hole.

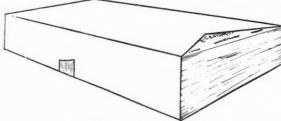
The day is passing when any business man can expect to profit by flamboyant and misleading generalities or fictitious claims of superiority in quality and price, even though these claims are made "in fun," as one might say. The time has come when a well informed and discriminating public demands to be shown. The portion of humanity which may be fooled all the time, or even part of the time—at least a sufficient part to make it profitable—is becoming smaller and smaller, and any one who expects to reap the benefit from his advertisements must see that they carry concrete evidence of advantage to the buyer, and that the article fulfills every claim made. Unless there is something worth advertising, do not advertise.

NEW WAY OF PRESERVING STATIONERY

By ELLIS MURPHY

In some large offices, notably in railroad offices, where a great amount of stationery is used, it is the rule to leave the top sheet when taking supplies from the stock room, the theory being that one sheet from each package used as a protector of the rest will minimize the quantity exposed to dust and dirt

In smaller offices the saving is not so material, but it is somewhat of a problem to stock such untabbed items as letter-heads and office forms so they may be kept clean and readily distinguishable. One enterprising printer recommends a method of handling that is appreciated by his customers. On

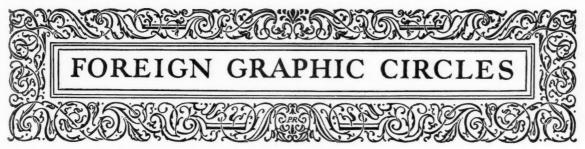


Stationery May Be Safely Packed by This Method

a small printed slip he describes the way of opening a gumtaped package so that the very minimum of the package is exposed to soil. This plan also avoids any unwrapped packages.

The illustration gives a more graphic description of the plan and is similar to one the printer employs on the descriptive sheet, in addition to explaining that the end of the outside wrapper is cut off and a "V" cut in the top exposing sufficient of the printed matter to indicate the contents. This is slightly more compact than boxing and is certainly less expensive, and has the added advantage of being adaptable to stationery forms of any size.

At first glance it would appear that it would not be to the printer's advantage to help save stationery for his customers, but this is more than offset by the good will created among printing buyers by such an idea, trifling though it may seem.



By OUR SPECIAL CORRESPONDENT

GREAT BRITAIN

THE Federation of Master Printers held its twenty-fifth annual meeting at Buxton, May 9 to 13.

They are doing it in Ireland also. Three armed bandits held up the offices of the Dublin Typographical Association recently and got away with £200.

A WELL KNOWN printer at Durham, George Henderson, alderman and also twice a mayor of that city, died recently, at the age of seventy-five.

THE Chester *Chronicle* in May completed a century and a half of existence. In a special anniversary issue a facsimile of the front page of its initial number was presented to its readers.

OLIVER SMITH, a printer whose home was at Harlesden, after hurrying to catch a train, died on the platform at Willesden Junction. He was forty-eight years old and was employed in London.

THE oldest member of a trades union is believed to be T. James, who in 1852 joined the London Printers' Union. He is now ninety-three years old—therefore has been a union member seventy-three years.

Having completed twenty-one years of service as advertising manager of the *Caxton Magazine*, E. A. Orchard was presented by the publishers, at a social gathering of the staff, with a gold hunting case watch.

THE London Daily Mail charges £1,250 for a front-page advertisement. This page, which was formerly devoted to news, is now to be used for advertising. The last page is always devoted to a pictorial review of the world's news.

The printing house of Straker Brothers, Ltd., London, on April 18 celebrated the centenary of its removal to the city, after being established twenty-five years previously at Coggeshall. Hartley Straker, a member of the concern, says that, as a rule, it "never had more than two days' work ahead in the office." This would seem to be a record of promptness in turning out work.

The British Postmaster-General has announced that, from October next on, the limit of maximum size of post cards will be 10.5 by 15 centimeters, as against the old limit of 9 by 14 centimeters. It will be remembered that the new limits on the Continent are 10.5 by 14.8 centimeters. The new British limit approximates $4\frac{1}{2}$ by $5\frac{7}{6}$ inches. The new size is a "hypotenuse oblong," which is the basis of all scientific reform in paper sheet sizes.

ONE of England's pioneers in the fourcolor process of printing picture post cards, W. J. Cox, of Scarborough, died recently, aged seventy. For a number of years he was employed in the composing room of the Post of this city.

A special edition of the London *Times* is run off after the ordinary edition. It is printed on a paper which is good for preservation over a century. It is sold to libraries and others who desire to file copies, at 4 pence each. It is commonly spoken of as the "royal edition."

THE mapmaking firm of William & A. K. Johnston, at Edinburgh, in March celebrated its one hundredth anniversary. The founder of the house, William, became lord provost of Edinburgh and was knighted by Queen Victoria. His brother, Alexander Keith, became one of the leading scientists of his day and was honored by geographical societies all over the world.

GERMANY

Dresden, the second largest city in Saxony, has one hundred printing offices.

THE Franz Schreiner graphic arts concern at Würzburg is now one hundred years old.

AN EXHIBIT comprising "lithography from Senefelder to the present day" was given at Berlin in the Schöneberger Court House, from April 5 to 19.

THE Leipsic *Neuigkeiten* issued a ninetysix-page edition on March 1, for which 80,000 kilograms of paper was required, a record in German newspaperdom.

Some one proposes, since we have question and exclamation points (?!), that we ought to have a laughter point. The question is what form it should take.

THE Gutenberg Museum at Mayence this year celebrates its twenty-fifth anniversary. Its establishment followed the great Gutenberg celebration held in Mayence in 1900.

The workers in the National Printing Office have arranged for a vacation home at the Baltic seaside resort, Graal, in Mecklenburg. It will be under their own appointed directors, and the cost of rooms and board will be very moderate — $4\frac{1}{2}$ to 5 gold marks a day.

THE H. Bertold Typefounding Corporation, Berlin, has bought and consolidated with itself the following prominent typefoundries: Bauer & Co., Stuttgart; Gottfried Böttger, Leipzig-Paunsdorf; F. A. Brockhaus, Leipsic; Emil Gursch, Berlin; Julius Klinkhart, Leipsic; C. Kloberg, Leipsic; C. F. Rühl, Leipsic; Ferd. Theinhardt, Barlin

A PAPERMAKING machine built in 1817 is still in use in Berlin.

THE only known lithographic stone still existing which was used by Alois Senefelder is in the possession of Rudolph Becker, of Leipsic. It dates from 1830 and carries a picture of a castle near Rosenheim Bayaria

THE Schriftguss-Aktiengesellschaft at Dresden has just acquired the German rights to cast the new Cooper Bold type face, which was originated by Barnhart Brothers & Spindler, of Chicago,

Dr. Friedrich Baedeker, a son of the famous Karl Baedeker, who in 1839 founded the great firm of guide-book publishers, died at Leipsic, April 10, at the age of eighty-one. Dr. Baedeker supervised the editing of these guide books since 1872.

A RADIO transmitter was recently installed on a Hamburg to Berlin railway train. An editor of a Berlin daily used it to dictate articles to his staff, while making the trip between the two cities, thus showing a practical use for this new method of communication.

At the age of eighty-five, Frau Josefa Thoma, with the aid of her son, carries on the typefounding business left to her through the decease of her husband, Josef Thoma. Despite her age she is still very active and in good physical and mental condition.

THE Börsenverein (Chamber of Commerce) of the German Book Trade in May has reached its first centenary. It has its headquarters at Leipsic and has a membership of about five thousand. Its organ is the Börsenblatt für den deutschen Buchhandel, besides which a yearly directory of the book trade is issued. The establishing of the great German Library at Leipsic was due to the initial efforts of this verein.

THE first printing-trade magazine to adopt one of the German Industries' paper size standards, so far as we have noticed, is the Deutscher Buch- und Steindrucker. Its size is now 21 by 29.7 centimeters. second one is the Typographische Jahrbücher, which with this year's volume changed to the same standard size, equivalent to 81/4 by 1111 inches. By and by, when all the foreign journals have adopted this handy size, they will stack up nicely and conveniently on our exchange table and book shelves. We hope the next ones to make a change will be the Buchdruckerwoche, the Allgemeiner Anzeiger für Druckerein, the Typographische Mitteilungen and the Schweizer Graphische Mitteilungen.

FRANCE

A MONTHLY magazine in the German language has been started at Paris by Prince Rohan.

It is estimated that 3,775 books have been published which deal with the theories of Einstein, of which France alone produced over 690.

THE cross-word puzzle has invaded France also. The first book containing a lot of them has just been published with the title, "Mots Croisés."

A CERTAIN literary critic refuses to pass his opinion on new books which have attained a publication of five thousand copies. He maintains that in such cases a review is no longer necessary.

Francis Thibaudeau, a printing notability and writer on typographic topics, died March 7 at Paris, aged sixty-four years. His latest works were "Le Lettre d'Imprimerie" and "Le Manuel de Typographie Moderne."

JUST a hundred years ago (in April, 1825) the French typographer Genoux, urged to the task by a German letter engraver, Stephan Horban, of Nuremberg, began his experiments with papier maché from which to make stereotype matrices, upon which patents were obtained in 1829.

OF THE word "chic," now so much in vogue, Baudelaire once said: "The word chic, frightful and bizarre, of modern fabrication, of which I even do not know the spelling, but which I am obliged to employ because it is consecrated by the artists to express a modern monstrosity, signifying absence of model and of naturalness." Regarding the reference to its spelling, a variant—chique—is used; Balzac so spelled it.

ARNOLD MULLER, a well known printer and the founder of the "Annuaire de l'Imprimerie" and the Revue des Industries du Livre, died April 5 at the age of sixty-seven. He was also the founder of the Societé du Musée du Livre and a member of many printers' and publishers' organizations, and was an officer of public instruction. He wrote several important technical works for printers. What seemed odd to us is that the notice of his death coming to us was marked by the poster-tax collectors' stamp.

A NEW system of type to print for the blind has been invented by Dr. Cantonnet and Canon Nouet. Instead of six basic points, as in the Braille system, there are nine in this, which are applied to closely imitate capital letters. The idea is to accustom those who have become blind to a print conforming to the letters they have been familiar with. Of course, the Braille system is the simpler one for those who have never had the use of their eyes. An improvement in types for the latter system has been devised by a Dr. Vaughan. The types are cast with Braille points at one end and ordinary Roman capitals at the other. After a form composed of these is printed with the Roman letter side, the form is turned and the Braille letters are punched in the page to register with the previous printing. With such a print a person not blind can read it to a blind person while the latter goes over it reading it with his fingers.

From May 14 to 17 there was held an international conference at Paris, under the auspices of the Chamber of Commerce of this city, to consider the application of Esperanto in commercial communications. Between the same days was also held an international technical conference, under the patronage of the Society for the Encouragement of National Industry, to discuss modes of applying Esperanto in the pure sciences. Its honorary president was General Sebert, a member of the Institute of Sciences.

It recently developed that the system of paper sizes now established in Germany known as the DIN formats had a forerunner in France over a century ago (in 1798). This system was based on the proportion of 1 to the square root of 2 (now called in America the hypotenuse oblong proportion) and on the metrical system, then at its beginning. Inspection of a list of sizes ordained by a law made in 1798 shows that they tally to a millimeter with sizes in the new German system. Perhaps this system, which was used by the ministries of justice and of finance, resulted from the suggestions made by the physicist Lichtenberg in 1796, who advocated the hypotenuse proportion. In view of this development it ought to be easy for the French paper industries to fall in line with the DIN formats.

HOLLAND

THE National Printing Office of Holland, like very many other government printeries, has difficulty in making both ends meet. During the time of 1915 to 1923 it had three years of prosperity, in which it had a profit balance of about 200,000 florins, and six years of deficiency, in which a loss of about 250,000 florins is booked. Such a situation results, it is claimed, from the fact that too large a personnel is kept up during periods of slack work, such as when parliament is not in session and other times when the government does not require much printing.

A COMMITTEE appointed to consider standardization of paper dimensions has just published proposals for the first normal sizes (V. 281, V. 282, V. 283), which correspond with the German Norm Din. 476, the Belgian Norm N. 18, the Austrian Norm A. 1001, the Czecho-Slovakian and Swiss Norm V. S. M. 10,310. Post cards are not included, because subject to international agreement. The normal weights of paper are fixed in grammes per square meter, a plan explained some years ago in a leading article appearing in The Inland PRINTER. The weights run from 25 to 400 grammes. The normal paper size is a hypotenuse oblong.

The municipal printing office of Amsterdam has adopted as standard a paper format measuring 841 by 1,189 millimeters. This represents an area of one square meter. It conforms to the new sizes adopted in Germany.

THE Svensk Trävaru-och Pappermassetidning (Swedish Timber Trades and Wood Pulp Journal) of Stockholm has now forty years of publication behind it. It celebrated this with a jubilee number of 254 pages.

SWITZERLAND

THE Stämpfli printing office at Berne is now 125 years old. It is one of the largest in this country.

THE Schweizerische Buchdrucker-Zeitung, the organ of the Swiss Printers' Association, reached the age of fifty years at the beginning of 1925.

On April 1 August Müller, the editor and publisher of that elegant craft journal, the Schweizer Graphische Mitteilungen, at St. Gall, celebrated his fiftieth year as a typographer. He is part owner of the Zallikofer & Co. printing office. He was born in Germany, but in 1883 emigrated to Switzerland, where he has worked ever since.

OLD and waste paper requires a special license for export from this country.

THE last descendant of the founder of the house of Voigtlänger & Sohn, famous as makers of lenses, especially those for photoengraving purposes, in the person of Friedrich von Voigtlänger, died recently at the age of seventy-nine in Vienna, where his grandfather established the lens business 166 years ago. The deceased had two sons, whose death preceded his. The Voigtlänger concern moved to Braunschweig, Germany, in 1849, but maintained a branch in Vienna up to 1924.

An Italian encyclopedia of extensive size is a new project, due to the initial assistance of Senator Giovanni Treccani. It is to comprise thirty-two volumes of 1,000 quarto pages each.

Work on an Italian Technical, Exegetic, Historical Dictionary of the Graphic Arts, at which Sig. Guiseppe Isidoro Arneudo has been engaged for some years, is now completed.

THE Royal School of Typography at Turin is organizing a tour of instruction for its pupils, the intention being to visit the International Exposition of Decorative Arts at Paris in August.

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THE dictator, Mussolini, has put forth a ruling that all foreign words displayed on signs and in store windows are to be taxed 20 lire per letter. In a short time this had the effect of subduing the use of foreign words and the substitution of Italian terms. The introduction of English and French terms had developed very extensively in recent times.

RUSSIA

It is reported that the Soviet government has made a contract with the Esthonian papermakers for the supplying of 9,000 metric tons of paper, and that 12,000 metric tons of news-print was recently purchased in Norway.

According to late statistics, the printers' union of this country on October 1, 1924, had 85,723 members, as against 56,883 on October 1, 1922. This membership consisted of 61,635 men, 3,857 boys, 19,202 adult women and 1,029 girls. There are 706 work-shop organizations whose average membership is 118 each.

GREECE

A DEPOSIT of lithographic stone has been discovered at Corfu, and preparations are being made to quarry it.



The Designer of Our Frontispiece

His name is Robert Kracher, and he came to us a month ago from Vienna, Austria, where for some years back he had been a contributor to the Graphische Revue, one of the leading European printing-trade journals published by the Vienna Society of Graphic Arts. Last winter he contributed three articles to that journal dealing with he development of the wood cut, "The Wood Cut of the Middle Ages," "The Modern Wood Cut" and "The Technique of the Wood Cut." At the international Competitive Graphic Arts Exhibition, held in Vienna in the spring, where 1,047 pieces of printing from five European countries were exhibited, he was awarded first prize for a wood cut wall motto in three colors. He came to Chicago to visit his brother, from whom he was separated in early childhood. While on this visit he submitted the design to us, and we were at once struck by its novel attractiveness.

Again a State Printing Bill

The perennial move to establish state printing plants has again put in its appearance; this time the state of Georgia is the one blessed, and the printers of the state naturally are more or less annoyed. Hitherto the usual proceeding in such cases has been to propose the establishment of a printing plant in some penal institution, where the inmates could do the work at a nominal cost. This is not the case in the Georgia proposition, however. There the proposition is to acquire a printing plant, either by construction or purchase, at a price of \$200,000, more or less, to be paid out of the state treasury. When the plant is in running order it shall be the duty of the state superintendent of printing to print in this plant all books, documents, blanks, forms and other matter needed for the different departments of the state government.

Furthermore, the bill authorizes the state Board of Education to propose text books for the use of the public schools for a period of from five to ten years; when new books are to be printed, the printing must be done in the state printing plant, and the copyright secured in the name of the state of Georgia. The board is also authorized to enforce the use in the public schools of the books of its selection, making it a misdemeanor for a teacher to refuse to use such books.

Thus the new bill not only encroaches on the prerogatives of private enterprise, but also on the freedom of action and independence of school boards appointed or elected in so-called independent school districts.

We have enough faith in the good judgment and sound sense of the legislators of the state of Georgia to predict the defeat of this bill. It surely would be a step backward if it should pass.

Speaking of Estimates

On page 721 of this issue of THE INLAND PRINTER we publish a story by Jerome B. Gray entitled "Speaking of Estimates." The moral of the story is that the salesman should have the estimate on the job prepared by the proper person in the home office and mailed to the prospect on the stationery of the firm or on any other form; never should a salesman sit down in the customer's office and make out an estimate. This is sound logic and proper usage. But - this is no excuse for the salesman's ignorance of the principles of estimating or of facts regarding estimates. Every salesman of printing should inform himself of the hour costs of his office, of the equipment at the disposal of the customer, of the production possibilities of such equipment, and all other data of help either to himself or to the customer. Nothing is more provoking in deals between men and men than salesmen who do not know what they are talking about. A little knowledge of fact is easy to carry, and it helps the profitable sale many a time. As Victor Hurst said at the photoengravers' convention, "A sale is not a sale unless there is a profit."

Unfair Competition Creates Postal Deficit

The big postal deficit reported to Congress last year by Postmaster-General New is partly due to the government's unfair competition with the taxpaying printer in the production and sale of printed envelopes; not so much because the government sells these envelopes at a price lower than what the printer must pay for the stock, but because these envelopes are delivered post free at any burg or hamlet in the country and its possessions, and because part of the time of the postal employees in the smaller towns is taken up by soliciting orders for these envelopes.

The envelopes are manufactured and printed for the government by a firm in Dayton, Ohio. No one can reasonably find anything to object to in such an arrangement. But any citizen in Alfalfa, Louisiana; Prouts Neck, Maine; Ashfork, Arizona; yea, even Aniak, Alaska; Waikuku, Hawaii; Toa Alta, Porto Rico, or Pago Pago, Samoa, may go to his postoffice and order five hundred envelopes with corner cards printed, and have them delivered at the price charged the citizen of Dayton. In other words, the government not only competes with the envelope maker and the printer in the production and printing of the envelopes, but it adds to their burden as taxpayers and business men by giving these envelopes the privilege of free delivery through the mails.

We have not taken the time to figure out how much this free delivery adds to the postal deficit — we will let some one fond of mathematical stunts have this pleasure — but we are sure that the amount must be considerable. The printer, as a natural consequence of his calling, must obtain his living by the production of printing. When the government, on one hand, directly competes with him in the production of this printing, and, on the other hand, accords its own product a privilege not granted any other product, at the same time as this privilege necessitates penalties on other printed matter going through the mails, the printer may be said to get it both ways.

Consider the case of the private mailing card. By attaching to it a postal penalty it was practically legislated out of existence, taking away a big part of the printer's business. But this is not all. The government post card, which always has been produced and carried through the mails at a loss, was called upon as a substitute for the private mailing card, increasing its use fourfold. By this penalty on the private mailing card, therefore, the government not only deprived the printer of a part of his business, but it also added considerably to the deficit of the postal department. No wonder that the postmastergeneral had to report in the middle of July that the new postal law had proved a disappointment as a revenue producer.

In the name of fair play and sound business principles the mail users of the country should demand of Congress that all mail matter should be treated alike so far as privileges are concerned—that no mail matter of any kind be sent free through the mails. If this can be accomplished the unfair competition of government-made and printed envelopes will disappear rapidly. According to practically all authorities on business ethics the government has no right to compete with private enterprise; nor has it any right to show favoritism in the carrying of mail matter.

The Salesman's Expenses

When, years and years back, Weber and Fields, the famous Jewish comedians, took their first musical venture on the road they adopted the rule of paying traveling expenses, including meals on the trains, for their lowerpaid employees. But it didn't work; the meals became unusually costly. One Sunday morning when Mr. Fields went into the diner for his breakfast he discovered the waiter staggering under a mountainous tray of choice viands destined to a table where sat four of his younger coryphees. By a little investigation he discovered that this was no unusual occurrence; it had happened every day since the trip began. Loads of food had been ordered, only to be thrown away when the meal was finished. The command, therefore, went forth that a reasonable sum would be added to the salaries, but each and every one must pay for his or her meals. The result was elucidating. The girls who before had started at the top of the bill of fare and finished at the bottom, sampling every dish in between, now were satisfied with a piece of toast and a cup of coffee or tea and sometimes half a grapefruit or cantaloup. The experience had proved the old adage that the other fellow's money is easier to spend than one's own. It is one of the traits of human nature that when one is not compelled to pay one's own expenses, the other fellow may do all the worrying.

Numberless salesmen have been accused of the same folly. Some have been guilty, others have not; but enough

have been to make it a problem of more or less importance, even in the printing industry. It may therefore be of interest to know how one concern, the Everett & Barron Company, of Providence, solved the problem:

When a salesman is hired, said P. A. Boyd, sales manager of Everett & Barron, according to *Printers' Ink*, he usually tries to get all the salary he can. Many companies often try to secure his services for as little as possible.

The Everett & Barron Company approaches this problem from an entirely different angle. It wants to pay its new salesmen all it can afford to and yet make a satisfactory profit on those salesmen's work. How to tell what salary the new salesman can earn to start with is oftentimes not easy, so this question is asked the prospective salesman: "How much will it cost to keep you afloat until by actual work you can show your worth to the company?" After the amount of his salary is decided upon, the company, in accordance with its profit-sharing plan, agrees to return one-half the savings effected if he keeps his percentage cost-to-sell below the five-year average per cent cost-to-sell of the whole force.

For example: The new salesman starts with a salary of 835 a week and his expenses are \$50 a week more, totaling \$85. This is equivalent to a selling cost of \$4,420 a year. Perhaps his sales are \$850 a week, equaling \$44,200 a year, so his per cent cost-to-sell is ten per cent. Let us suppose that the company's five-year average per cent cost-to-sell is sixteen per cent. The salesman then is entitled to a bonus of three per cent of \$44,200 or \$1,326.

Most salesmen are not financially minded. That is one reason why they feel that traveling expenses are any one's worries but their own. They do not realize that these expenses are just as much a part of their individual selling cost as their salary, and that a saving in their traveling expense makes a lower percentage cost-to-sell. This is where the profit-sharing plan does double duty. It forcibly brings home to their minds that unnecessary expenses cut down their own incomes.

The plan seems to appeal to the salesman's sense of fairness, so he cheerfully responds. Some of the salesmen have received fairly large returns as a result of the plan.

As our Service Bureau has had numerous requests for information along this line, we tender this as a practical solution of the problem.

The New Typesetting Machine

Years and years ago we used to hail every new invention of printing machinery with a certain degree of elation. Sometimes it was justified; other times not. Some of the machines seeking admission to a crowded market met every requirement and every promise of its maker; others landed on the scrap heap. As in other phases of human endeavor the fittest survived, which is just as it should be. But this very condition had a tendency to replace elation and enthusiasm with indifference.

On pages 782 and 783 of this issue of The Inland Printer we are publishing a news story about a new typesetting machine, the Standard Compositor, which has been developed in Germany by a German-American engineer on ideas furnished by the American inventor. It may thus be considered an American machine.

Frankly, we believe that at present there are enough typesetting machines on the American market to fill the demand to everybody's satisfaction. Still, being ready to try everything once, we have accorded the new machine the benefit of the publicity of The Inland Printer. If it lives up to the promise of its makers it will benefit the industry; if not, it will not clog the market for any length of time. The immediate future will tell.

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The makers call especial attention to two new features in the new machine: first, the so-called unit line; second.

the casting device. The unit line means that any size type up to a certain limit of size, say eight, twelve and eighteen point, may be assembled in the same line with a perfect lining at the bottom, same as the lining or copperplate gothic. We doubt whether this is an improvement over present conditions. At least one, if not all, of the older machines can produce the unit line by the use of unit-body matrices same as with foundry type; for instance, three or four face-sizes of six, eight and twelve point, etc. And this seems to be all that is required. At least we have never heard of any other demand. To pile different sizes of type in a stick to make a line has always been considered freak typography.

The second feature, on the other hand, is a meritorious innovation that carries with it great promises for the future. Since the first linotype came on the marketyes, even since the first two-letter machine saw the light of day in 1898 — the machine has undergone such a development that its own inventor would hardly know it except by its shape. Still the old cumbersome casting mechanism raising the assembler to the line-delivery slide, conveying the assembled line to the first elevator and the descent of the first elevator into the vise for the alignment and casting - remains as it did when the first machine was sent out of the Baltimore factory. Not even the prominent imitators of the linotype have discovered any more up-to-date method. The new machine is the first one to bring about a change in this condition. It has discarded the old principle and substituted a new one. It has eliminated the travel of the line first up and then down. The line is released by a keyboard button and travels to the mold in a straight line, thus giving the operator more time to set type. This, we believe, is the important feature of the new machine, justifying its appearance in competition with those that already have an established market.

The Quack

Years and years ago he descended into the ranks of the medical men; almost as early as the famous Galen laid the foundation for medical practice the genus put in his appearance and he has steadily held his footing there, being especially conspicuous in the period between Paracelsus and Harvey. That's why the dictionaries call him "a pretender to medical skill; an ignorant practitioner; an empiric." Hence, any one who pretends to any skill or knowledge he does not possess is a quack, a charlatan, according to the dictionaries of recognized standing.

Applied to the printing industry this seems to strike pretty hard in certain quarters. You probably have heard it stated many a time, "Oh, no, I am not a practical printer." But he pretends to be wise on all the customs of the industry, nevertheless. Without knowing in what hand to hold the composing stick, his is the big word in the council of the wise when subjects requiring intimate knowledge are under discussion; without the slightest conception of the mechanics of the composing machine, only he knows how it should be successfully operated: without ability to distinguish an overlay from an underlay, he would, without compunction or the moving of an eyelash, tell us in definite terms how long it should take to make ready a color form; without the slightest knowledge of merchandising principles, he blos-

soms out as an advertising counselor or a whatnot of the same degree, and without knowledge of the customs and traditions of the trade and its requirements, *he* rushes into public print with column after column of "authoritative advice." Such is the deadly work of the genus.

Once we heard a quack of this kind tell a pressman how a Kelly press should be operated. The pressman listened patiently until the end of the tirade, then he asked, "Have you ever operated one of these presses?" "No," said the quack. "But I have," said the pressman.

Another time we listened to a self-satisfied "expert" on keyboard fingering. He knew absolutely nothing about the machine, had never set a line on it, still his system of fingering was the only correct one; all the others were built on wrong principles and consequently were no good.

We have wondered many a time why these quacks should be so anxious to tell us that they are not "practical printers." It is not criminal in any sense of the word to be a practical printer, nor is the printing business one to be ashamed of. It is steadily advancing both in financial standing and social prestige. Not anything to compare with the printers of old, to be sure, who often were companions and trusted friends of kings and other high dignitaries; but gradually, day by day, we are coming to the front.

And it is a good, clean business; none better is to be found, even though it does not develop many millionaires; it is a business to be proud of. But it has no room for quacks.

We have always had a good word to say for the printing house craftsmen and their organization, and this is the main reason: There is no room for quacks among them. To be a craftsman one must know from experience what one is talking about; and one must have enough love for the development of one's chosen trade to share this knowledge with one's fellow men.

With this tribute to the craftsmen, we hail the coming convention as an annual feast, where knowledge built on experience is freely served for all the world to partake of.

The Sperati Process

In Mr. Horgan's report of the photoengravers' convention on page 778 of this issue of The Inland Printer he mentions that "F. M. Walsh explained the Sperati process and showed many exhibits made in Turin, Italy." This process was invented by Marion Sperati and is one of the so-called "plateless" processes. The matter to be reproduced is photographed and a positive made on a film of a special patented (gelatin) composition, controlled by the Afga Company of Germany. After a chemical treatment the film is dried, fastened to some type-high base and is ready to run. It is also said that by a slightly different treatment it may be adapted for the offset press.

The news comes to us that the process is in successful operation in Paris and Leipsic, and in other German cities. Its chief object seems to be to decrease printing costs by the elimination of plates and a big part of makeready. Whether it will fulfil its promise is another matter. The future will tell. There is not much chance, however, that it will revolutionize printing to any appreciable degree. According to Mr. Walsh the process is not yet ready for the American market.



This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in our catalogue, a copy of which will be sent upon request.

Some Reviews of Foreign Books

By N. J. WERNER

The German Book Museum page

Usually catalogues are rather dry affairs, but this can not be said of one entitled "Kurzer Führer durch die Räume des Deutschen Buchmuseums" ("Short Guide Through the German Book Museum"). It was compiled by Dr. Albert Schramm and tells what may be seen in the forty-two sections of the institution. It is illustrated with thirty-four halftone pictures of some of the interesting subjects on view, which include everything relating to books—from the evolution of script to artistic bindings. To the student of the history of written communication and its side lights the Leipsic museum should be a revelation.

A Reproduction of a Cradle Print

Through the kindness of Dr. Albert Schramm, director of the German Book Museum, we are in possession of a reprint of a very interesting specimen of incunabula. Its text, in prose, relates a quarrel between "The Farmer and the Devil." It is in ancient German, and therefore as difficult for the modern German to read as is Chaucerian English for us. The authorship is credited to City Scribe Johannes von Saaz. The first edition was printed in 1460 by Albert Pfister at Bamberg; a second edition appeared in 1463. The edition, however, from which this reprint was made dates from 1474 and came from the office of Konrad Fyner, the first printer at Esslingen. The reprinting was done by means of the Bresma-Print process, in the office of Max Breslauer, Leipsic, and is excellently done. The edition was limited and numbered, our copy carrying number 249.

A Jubilee Volume

German printers and publishers are more given to celebrating anniversaries than are the American. (Only the other day a big St. Louis daily passed up a half century with but scant notice of it.) If a German business attains a 25, 50, 75 or a 100 year milestone it is sure to give elaborate attention to it. So we are not surprised at the receiving of a jubilee book from the Gebrüder Feyl graphic arts concern at Berlin; but we are surprised indeed at its getup. It is really of a surpassing nature. In size it measures 13¾ by 15 inches, is well bound in blue covered boards and contains sixty

pages of semiplate deckle-edge paper. The end sheets are done elaborately in colors. All the pages have a centimeter wide border in solid light blue. Thirteen pages, set in twenty-four-point Nordische Antiqua, a face well chosen for the purpose, give a history of the office. These are followed by pages devoted to showing the capabilities of the office for doing various kinds of printing, from the simplest up to fine engravings and multicolor work. The book was gotten up under the direction of Otto Schlotke, a noted writer on typographic subjects. One would like to go into detail and say something about each page of the work, if space permitted. That within twenty-five years, from an humble start, the Feyl Brothers have developed their business into that of its present magnitude, including eight offset presses, will not be very surprising when their technical ability, as demonstrated so splendidly in this book, is taken into consideration.

A French Year Book of Printing

The thirty-fifth volume of the "Annuaire de l'Imprimerie" (for 1925) is at hand, replete as usual with all sorts of information relating to the graphic arts, publishing and the paper trade, including also a directory of the printers of France and its colonies, and Belgium and Switzerland. Lists of syndicates, organizations, unions and trade papers are also given. It is of handbook size and contains 550 pages. The compiler was Arnold Muller, who began these year books and whose death occurred but recently. It is issued by the Bibliothéque Technique des Industries du Livre, 79 rue Dareau, Paris (14e), and its price is 7 francs, postpaid.

A German Printer Tells of America

Alexander Oldenbourg, of Munich, favors us with an autographed copy of his "Amerika-Reise," a forty-page pamphlet telling of his visit to the United States last year when he led a delegation of German printers who came to attend a typothetae convention at Chicago, as representatives of the Deutscher Buchdrucker-Verein. He starts off by telling in high terms of the cordial welcome he and his associates received in each city and office they visited. He himself had about twenty years ago lived

one year in the United States, by reason of which he was chosen as a guide for the party of twelve. Had we the space we should very much like to reprint the entire pamphlet in our columns, to show the impressions made upon him by his experiences and the things he saw here, both typographical and otherwise. It is to be noted with regret that one of the party, Herr Heenemann, died shortly after his return.

The Chemnitz Book Lovers' Society

This organization frequently issues books and booklets pertaining to books and book producers. Of these the tenth, an elegantly printed little volume, entitled "Wilhelm von Scholz," has come to us. It is a short autobiography by this noted literateur of Saxony, and tells mainly of what started and influenced him in his life's work. The title and text are in a remarkably handsome sloping Fraktur face, the printing having been done in the office of Wilhelm Adam at Chemnitz and reflecting high credit for its typographic ability.

Hebrew Type Faces

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From the Berthold typefoundry at Berlin we have received a book which to us is without a title, since we can not read it; naturally so, since it is devoted to an exposition of Hebrew types, and right artistic is the presentation, both in the monochrome and polychrome pages. In addition to some Hebrew faces that are familiar to us, there are a number of newly cut series, which show decided improvement on older styles. and which prove that it is possible to have desirable betterments in the forms of Hebrew letters. One of these series, in the twelve-point size, gives one the impression of a typewriter Hebrew. In this, as in one or more of the other series, there is an appreciable (we should say appreciated) shortening of some extending parts which in older Hebrew faces have to us seemed overlong. As these letters were usually kerned, it quite often happened that the projecting parts broke off. Therefore a reform in this detail should be welcomed. Several series of ornamented initials are shown in one and two colors, as well as a lot of ornaments and borders suitable for use in connection with the types shown. As a specimen of fine typography the appreciator of such will long for a copy of this book, a quarto of nearly one hundred pages, to put it in his library; therefore the issuers of it should put a sale price on it.

TRADENOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading.

Items for this department should reach us by the tenth day of the month.

Harry Hillman Succeeds James Hibben

James Hibben, who for the last twelve years has been general manager of The Henry O. Shepard Company and The Index Printer Company, resigned July 11, to give his law practice undivided attention. Mr. Hibben became affiliated with the two companies as one of the trustees of the Henry O. Shepard estate when Mr. Shepard died in 1903. For years prior to that time he had been the personal friend of and attorney for Mr. Shepard. Harry Hillman, who for a number of years has been the editor of The Inland Printer, as well as an officer and director of both companies, succeeds Mr. Hibben as general manager.

Mr. Hillman is an ambitious young printer who, by painstaking work and steady application, gradually has worked up to the important position to which he has been advanced. As editor of the leading magazine in the printing industry and as lecturer on printing subjects, he has become widely and favorably known in the industry, and we are sure that he carries with him into his new position the well wishes of all his friends and acquaintances.

Tuesday noon, July 14, the male members of the office force of the two companies tendered Mr. Hibben a farewell luncheon at the Old Colony Club, presenting him with a silver desk set as a token of esteem.

American Industries Praised

Wilhelm Cunz, general director of the Schriftgiesserei Stempel A. G. of Frankfort, Leipsic, Vienna and Budapest, and also of the great Stempelwerke, sailed for Germany after an intensive study of American industries, with special reference to printing machinery. As one of the prominent technical experts of Germany he received unusual opportunities, and at a recent technical gathering he stated as his conviction that American industrial methods and equipments undoubtedly are developed to the point where they may be credited, without any intention of flattery, as marking the farthest advance that the world's technic has attained. He remarked that the progress made since his last American visit, in 1902, is amazing. His observations covered New York and environs, Chicago, Buffalo, Detroit and Philadelphia. He returns to Germany with many new ideas which he intends to apply in the enlargements which the Stempel organization is about to make.

The Stempel typefounding establishment is not only one of the greatest in Europe in the material sense of buildings and equipments, but it stands foremost in its work for the art of printing. On its staff, and on the staff of the Klingspor establishment in Offenbach, which is in a community of interest with the Stempel organization, are many of the most eminent artists whose work in typography, ornament and other elements of the fine book has done

so much to elevate German book and periodical printing in the last twenty years.

Besides producing its own great series of types, with which it serves a great part of the eastern hemisphere, the Schriftgiesserei Stempel also produces linotype matrices, through its long and close association with the German Linotype Company.



Virginia's treasure chest, which the Virginia State Chamber of Commerce will present to the winner of the National Editorial Association membership contest at the next convention of the association. The chest will be filled with valuables from Virginia and will be made to represent one of the famous pirate chests which Blackbeard, Virginia's most noted outlaw, is supposed to have buried along her coast. Four other chests also will be given as prizes to the association. These will be smaller editions of the large chest. An elaborate presentation, in which the governor of Virginia will participate, will be arranged. The value of the first prize is to be \$500; the other four will total \$500 in value.

J. Frank Johnson With Typefounders

J. Frank Johnson, who was pressroom foreman in the Gage Printing Company's plant in Battle Creek, Michigan, for twenty-six years, has accepted a position in the service department of the Buffalo



J. Frank Johnson

branch of the American Type Founders Company. We hope that Mr. Johnson will be able to spend as many years in his new position as he did with the Gage concern.

How Do Women Buy?

"Women buy color and artistic color effects, appropriate things, things that harmonize, ensemble ideas," says the advertising manager of the S. D. Warren Company, in a booklet just off the press. It is an essentially original idea, well executed, proving with text and pictures that more color should be used in sales literature. It is a beautifully arranged and printed booklet which, without doubt, will prove of great benefit to printers of sales literature. The advertising manager of the S. D. Warren Company is entitled to many congratulations for this and his many other efforts to help the printers improve their products.

Richmond Printers Insure Employees

Member firms of the Richmond (Va.) Printers' Association have inaugurated a coöperative group and wholesale insurance program, which provides a comprehensive plan of protection for their employees. Adopted at a recent meeting of the association, the plan is generous in scope and includes both life insurance, carrying a total and permanent disability provision, and health and accident benefits.

The insurance program was underwritten by the Metropolitan Life Insurance Company and embodies certain service advantages in addition to the purely insurance features. Among these are a free visiting nurse service and facilities for the distribution of booklets on health and kindred subjects.

Nearly three hundred employees of nine member firms are participating in the plan, for a total coverage of approximately \$300,-000 life insurance.

The individual life insurance coverage is \$1,000 for men, and \$500 for women, while the health and accident insurance carries a weekly benefit of \$10 for twenty-six weeks. Premiums will be paid jointly by the employees and their respective employers. Any insured worker, who becomes totally

and permanently disabled before the age of sixty, will receive the full amount of his insurance in equal monthly instalments. For a woman, the disability payment will be \$50.35 for ten months, and for men it will amount to \$51.04 for twenty months.

Firms whose employees are now participating in the insurance plan are: Metropolitan Engraving Company; Garrett & Massie; Richmond Press; Cussons, May & Co.; Wittet & Shipperson; Lewis Printing Company; William Bird Press, Incorporated; W. C. Hill Printing Company, and the Williams Printing Company.

Noted Swedish Master Printer Dies

Axel Edward Sahlin, the noted Roy-crofter, writes us as follows: "Carl Lagerstrom, of Stockholm, Sweden, passed away June 26, fifty-six years old. He was one of the proprietors of Nordisk Boktryckarekonst, 'The Swedish Printing Art,' as well as associate editor, his brother Hugo being editor-in-chief. Nordisk Boktryckarekonst is now in its twenty-fifth year. Carl Lagerstrom was on a study trip in the United States in 1914 and visited most of the prominent printing houses in New York, Washington, Philadelphia, Chicago, Boston, etc. He made quite a few friends during his stay in the States, who will be sorry to hear about his sudden death. Being in Sweden at the time before he left for the United States, I spent a fine day with him at the Baltic Exposition in Malmö, and I gave him, at that time, many addresses of shops for him to visit. He was a fine man and a great printer."

Can't Remove Outdoor Signs

A temporary injunction, restraining the Massachusetts Highway Commission from interfering with outdoor advertising structures located on private property along the highways of the state, has been issued by the Supreme Judicial Court of Massachusetts, says Printers' Ink. This injunction prevents the removal of a large number of poster boards, painted bulletins and other structures which the commission had planned for July 1. In 1920, the state legislature passed a law providing that the division of highways should have the right to regulate advertising devices on private property, visible from highways. On January 24, 1924, the commission adopted new rules and regulations of a very drastic nature under which it refused to grant renewal permits for the maintenance of structures that had been in existence for a number of years, and further announced its intention of ordering the removal of all structures in technical violation of the regulations on July 1, 1925. At this point outdoor advertising interests employed counsel and took the matter to court

Exhibits Book Stitcher

The Leonard Machinery Company, Los Angeles, exhibited and demonstrated its F. & G. book stitcher in the printing trades exhibition rooms in the Transportation building, Chicago, during July. John P. Meehan, secretary of the company, had charge of the exhibition. He proved himself an expert at his task, and won many friends for the new machine.

"The Inland Printer" as Contest Prize

Jim Sherman, the Chicago representative of the Printing Machinery Company, Cincinnati, as the official procurer of prizes for the Chicago craftsmen's picnic, July 18, at a private luncheon in our presence bragged about the wonderful success he had had in obtaining prizes for the athletic contests at the picnic. Not being particularly backward in tooting our own horn, we suggested that a year's subscription to THE INLAND PRINTER would be the most appropriate prize ever offered a craftsman at such a contest. Jim saw the point right away and put us down among the other prominent prize contributors. And it was so ordered. The prize was won by F. Lahm, 5928 North Fairfield avenue, Chicago, and we hope he will have both pleasure and usefulness out of his year's acquaintance with THE INLAND PRINTER

As the master printers of Chicago also have decided on a picnic, some time in August, we thought it only fair to show a like appreciation to them. Consequently, Paul H. Gliffe, of the North Side Printers' Guild. chairman of the picnic contests, was notified that a year's subscription to The Inland Printer awaited any one whom he would certify to as a winner of the prize.

Edwin Birr Elected Secretary

Edwin W. Birr, until recently with Rogers & Co., Chicago, has been elected secretary of the Union Bank Note Company. Kansas City, Missouri, as announced by Franklin D. Crabbs, president and general manager. Mr. Birr has made rapid progress in the printing and lithographing industry since he first joined the Union Bank Note Company in 1920, when he had charge of their direct advertising department. He was at one time with the Erwin, Wasey & Co. agency, Chicago, as well as advertising agent of the Grand Trunk Railway.

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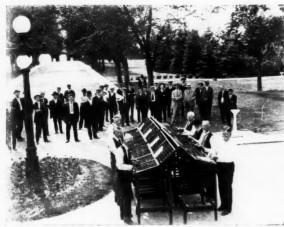
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During the war he was assigned to the office of the chief of staff of the army, and his work on transportation won him the commendation of many army officers. The Union Bank Note Company is one of the most complete plants in the Southwest doing lithographing, printing, steel die and copper plate engraving. It also has a staff for the production of direct advertising.

John W. Pitt in Car Accident

John W. Pitt, the manufacturer of Uprightgrain printing base systems, Bath. New York, had a narrow escape from death recently. With his brother, Charles F. Pitt. of Corning, formerly a member of the firm of Heyniger, Pitt & Co., he had started for the Bath Country Club to get lunch before going on to Corning. When he approached the Bath & Hammondsport railroad crossing he did not notice a train coming down the grade until he was so close that he could not bring his car to a stop in time to avoid a collision. The steps of the engine struck his Franklin sedan, carried it thirty feet down the track and pitched it into the ditch.

The body of the car was wrecked beyond repair, and those who looked at it after the injured men had been taken to the Bath hospital wondered how any man could have come out of it alive.





"Swifts" of Other Days Settle Mastership Claims at the Case

"Swifts" of Other Days Settle Mastership Claims at the Case

"del-time printers, residents of the Union Printers' Home, Colorado Springs, settled arguments of long standing when they recently engaged in an old-fashioned "hand-set" typesetting contest. The contest was won by Joe S. Price, 63 years old, one-time star of the Chicago Inter-Ocean composing room. Price set 500 ems in pica in twenty minutes and two-fifths seconds. The average age of the contestants was seventy-one years. The contest was staged by John C. Daley, supering the contest of the Home, who explained that he had grown tired of the boasting lies some of the residents had been telling about their provess in "hand-set" days. Type frames and cases were set up on the lawn of the Home and James M. Lynch, president of the International Typographical Union, was referee. Other interested spectators, in addition to the Home population, were J. W. Hays, secretary-treasurer of the International, and Dr. H. H. Steinmetz, Manila, Philippine Islands, the famous specialist and a former member of the typographical union, for many years employed on the Louisville Conrier-Journal. Prize-winners besides Price were: David Evans, 71, once of the New York World; C. V. Pickett, 77, Kansac City Times; Isaac Jordan, 65, San Antonio Express; W. H. Hawrecht, 71, Los Angeles Herald; William P. Suttle, 75, Omaha Bee; Albert Holland, 67, Newark Star-Eagle, and Thomas Hartman, 78, San Francisco Chronicle. In the picture to the right President Lynch is shown presenting the medal of honor to Mr. Price. David Evans, the second prize-winner, is seen in the background.

The gentleman with the "alfalfa" is Albert Holland, another contestant.

Secretary Hume Resigns

Frederic W. Hume, who has served the National Publishers Association so faithfully and effectively as its executive secretary for the past five years, has resigned and has opened an office in the Metropolitan Tower, New York city. Mr. Hume will engage in business as a consultant in matters pertaining to public relations. The association will continue to avail itself of Mr. Hume's experience in postal matters. George C. Lucas, formerly director of transportation of the association, has been appointed executive secretary to succeed Mr. Hume.

William I. Denning, for many years connected with the postoffice department at Washington, has been retained by the association as counsel and adviser on matters pertaining to postal rates, which are now demanding the attention of publishers and other mail users.

We Beg Your Pardon

The Stafford Engraving Company, Indianapolis, tells us that we were wrong when we stated in a news item in THE INLAND PRINTER for June, under the heading "An Old House in a New Home," that "the stock was 'smashed' to admit printing of a fine-screen halftone on the rough stock." The company says that the stock was not "smashed" and the plate was not a halftone. It was an intaglio plate developed by the company's own process, and it was printed on the stock "as is" on a steel die press. The company adds: "For the past three or four years we have given considerable attention to this process, and have done much experimenting to bring it up to its present degree of perfection. This type of printing can not be done on letterpress presses, and the combination necessary for its success - a photoengraving plant in combination with a steel die and copper plate plant - is one which, for some reason or other, is not often found."

Craftsman Sails for Singapore

On April 11 Paul E. Thomas, of Richmond, Virginia, sailed on the President Van Buren from San Francisco for Singapore, Straits Settlements, where he will be in charge of the printing department of the Methodist Publishing House. Very early in life he became a member of the James Street Methodist Church of Richmond, in which he has been very active, and his interest in the welfare of his church has inspired him to enlist as a missionary in the Straits Settlements for five years.

Mr. Thomas is known among his many friends in Richmond, Indianapolis, Chicago, and in North Carolina as a printer of



Paul E. Thomas

extraordinary ability in the execution of fine typography. He began his career as a printer by working on a small foot-power press, with very little type, in a room in his father's home. Later he served his apprenticeship in the better plants of Richmond. Realizing the necessity of specialized training in composition, he entered the United Typothetae school at Indianapolis,

where he made excellent progress as a craftsman and won prizes for composition. Later he worked in Richmond, Durham, Indianapolis and Chicago. He resigned his position in the layout department of the Lakeside Press of Chicago to take up his work as a missionary in Singapore. His many friends in the craft and his classmates wish for him everything good to which a craftsman may aspire.

Valuable Specimen Book

The Superior Typesetting Company, Chicago, has been distributing to the trade a specimen book of 168 pages, 61/2 by 131/2. showing in compact convenient form an up-to-date display of monotype, linotype and hand-set foundry faces suitable for catalogues, price-lists, booklets, broadsides and the better grade of advertisements, together with borders, rules, ornaments and special characters that will please the discriminating buyer. The pages are set thirty ems wide, from the same copy, thus showing how the different type faces will fill the space. The book is beautifully printed and contains a lot of valuable information.

John Wallace Is Dead

John Wallace, who for a number of years represented the United Typothetae as its field man in the South, later as assistant to Secretary Miller and manager of the Typothetae Bulletin, died July 11 in Miami, Florida, where he had resided about a year. John liked the South and its people. By nature favored with a jolly disposition, he found it an easy matter to make friends wherever he went. As this seems to be a trait also of the people of the South, more so than of the people of the North, there developed in John's being an association of communion with the southern people which found expression in a number of friendships which he valued highly. Always at the U.T. A. conventions John was a welcome visitor.

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The Shirtwaist Division of the Albany Club of Printing House Craftsmen as the Guests of the Fort Orange Paper Company, Castleton, New York, June 4

Always ready and willing to help, even to his own pecuniary loss, he let nothing stand in his way to show some one a good turn. Thus John Wallace became known and liked. He was a veteran of the Spanish-American war, a Mason, and somewhat of a politician of the better kind. We are sure that this notice of his death will be received with sorrow by a host of his friends.

All's Set for Craftsman Convention

Although no graphic arts exhibition in its usual scope will be put on at the craftsman convention in Omaha, August 10 to 12, the delegates can depend on an eyeful of good printing, exhibited with taste and economy of space during the convention days. According to Irving Benolken, chairman of exhibits, these exhibits have been secured:

The American Institute of Graphic Arts is contributing its second annual exhibition of commercial printing. It includes forty-five display boards, twenty inches wide and thirty inches long.

There will be a display from D. B. Updike, of the Merrymount Press, Boston. The style of Mr. Updike is known internationally and is characterized by the use of restrained ornament and never-overdone embellishment.

Norman T. A. Munder, of Baltimore, will show a selection of his fine colorwork. The art of this house is widely accorded a class of its own. From the opposite side of the country will come a display by John Henry Nash, of San Francisco, one of the dignitaries of printerdom in America.

The American Type Founders are giving examples of the best colorwork done in Italy, France, Germany and other European countries. Henry L. Bullen has promised a novel and new display.

A. V. FitzGerald is sending work done by the Milwaukee craftsmen, and the Philadelphia Craftsmen's Club is coming strong with a special display and a replica of the Liberty Bell.

Other concerns are preparing admirable offerings for the convention exhibition. Among them are the Dill & Collins Company, the Hampden Glazed Paper and Card Company, the Strathmore Paper

Company and the Worthy Paper Company, which are giving two important displays in high-grade book papers which were successfully exhibited in New York city.

Press Prints Without Tympan

The machine illustrated herewith marks an advance in the graphic arts. It was built to test foundry type which must be carefully inspected. Formerly the method of inspection was to measure with micrometers and examine the face of the type with a magnifying glass. This was a slow, expensive and inaccurate process. Now the font of type is put in the machine and the exact condition of the printing surfaces of all characters is shown instantly. All the inspector has to do is to pick out the characters shown to be defective on the proof.

The first test of the font of type is made on paper three one-thousandths of an inch thick. This test shows some defects in type faces that could be ignored in ordinary printing, but if the font passes the test in all of its characters it is absolutely all right.



The Vandercook Tympanless Press

Then successive tests are made on paper of four and five thousandths inch thickness. Those characters showing poorly on the last test are recast.

It is very essential for these tests to have exactly the same film of ink in all cases.

To accomplish this the ink is worked up by a motor revolving a drum, a method which is used on Universal presses. The inking roller carriage, which is moved by hand over the type, carries two composition rollers, one vibrator and two parallel steel riders of small diameter.

By testing on single sheets of paper of varying thickness the typefounder or plate-maker can establish any limits of toleration he may wish on his products and know that those limits have been held. It is obvious that the machine is equally well adapted for testing engravings, electrotypes and all other printing surfaces. The machine can be set to show any limits of toleration that the engraver or platemaker wishes to give to his work. The machine was originated and built by Vandercook & Sons, Chicago.

Union Not Liable for Members' Acts

Judge Charles Turnbaugh, of a district court in Ohio, recently ruled that the United Mine Workers could not be held liable for the acts of its members and that it could not be sued or prosecuted for the acts of an individual. The decision was given by Judge Turnbaugh in dismissing a suit filed by Mrs. Eva N. C. Majors against the miners' union to collect \$250,000 damages for the death of her husband, who was killed during a strike disorder. Dominick Verendotti, a member of the union, was convicted of murder in connection with the killing and was sentenced to life imprisonment in the Ohio State Penitentiary.

National Better Business Bureau

The National Vigilance Committee of the Associated Advertising Clubs of the World, which during the past thirteen years has developed into an intensive nation-wide system for the maintenance of the "Truth-in-Advertising" standard, announced at the recent convention at Houston, Texas, its incorporation under the laws of Delaware as the National Better Business Bureau. The change in name arises from the fact that the committee is affiliated with and coördinates the local work of the many "better bureaus" in leading cities of the country.

Operations of the National Better Business Bureau will be in charge of fifteen directors; five selected from the Better Business Bureaus, five from the sustaining members of the National Vigilance Committee and five from the Executive Committee of the Associated Advertising Clubs of the World.

There will be no change in operating policy, but it is believed this step will enhance the prestige and influence of the Bureau work throughout the country and make of it a still more useful servant of advertising and the consuming public.

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The incorporators of the National Better Business Bureau are Lou E. Holland, of Kansas City, retiring president of the Associated Advertising Clubs of the World; Herbert S. Houston, New York, chairman of the Board of Trustees of the National Vigilance Committee; Harry D. Robbins, chairman of the Committee on Management of the National Vigilance Committee, and Merle Sidener, of Indianapolis, a member of the Committee on Management.

Printing School in Montreal

A school for printing, the joint enterprise of the government of the Province of Quebec and the Master Printers' Association of Montreal, is to be opened in the latter city in September, according to The Editor and Publisher. The school will be financed by the government; but the printers must pay the apprentices so they will receive remuneration for time spent in school as well as in the shop. While final details have not been arranged, it is expected that the school term will last for three years of the five-year apprenticeship period. These three years will be given half to school work and half outside, probably a week inside and a week outside alternately.

Only fundamentals will be attempted until the school is on its feet. Hand composition will be stressed. Linotyping and other branches will not be taught at the beginning. Pupils will be required to have a good primary education as an entrance requirement, and will be limited in number to forty. The Montreal Technical School has been chosen for the classes.

The establishment of the school is under the direction of an advisory council consisting of William Southam, W. A. Desbarats, Joseph Brosseau, A. Leblanc, Thomas Robertson, A. Belanger, J. Smith, with A. Frigon, chairman.

Syncopating Saxophones

Robert O. Ballou, of 6148 Ellis avenue, Chicago, announces the fall publication of "Syncopating Saxophones," a first book of twelve light musical essays by Alfred V. Frankenstein, a Chicago musical critic and member of the Chicago Civic Orchestra.

Mr. Frankenstein, at an astonishingly early age, is rapidly achieving a position of importance in Chicago musical circles through his keen musical criticisms. His essays, quietly humorous and always lighthearted, are marked by a simplicity of form and knowledge of his subject frequently lacking in the work of young writers.

If the promise of his first volume is fulfilled, this first edition of 500 copies now announced will become an interesting collector's item. It will be beautifully printed and bound, and will be ready October 1 at a published price of \$2.

An Example of Wonderful Colorwork

To show the great possibilities of the offset process when the Albert press, built in Frankenthal, Germany, is used, Robert Reiner, Incorporated, printing press division, sought a subject to reproduce which, although extremely difficult to handle, possessed real beauty. They found nothing equal to A. Kauffman's "Forest Types," from the collection of Managing Director Wessels, who lent it in the interest of the offset process.

Plates were made and the painting was reproduced in four colors. The scene is the forest near Barbizon. It is a glorious autumn day. You seem to hear the wind whistling through the grand old beeches. Late flowers make a rich carpeting for the elderly peasant who approaches slowly carrying a huge bundle of fagots on her back. The canvas rivets attention and the proofs

are an example of an exceptionally fine type of work. They surely show what can be done on an Albert offset press.

Amidst Nature's Beauty

The Peterson Printing Company, South Bend, Indiana, a few weeks ago moved into its new building, both centrally and beautifully located on one of the city's most attractive streets, of which the picture below will bear witness. The building is 50 by 66 feet, of fireproof construction, being concrete, steel and face brick, with steel-sash



New Home of Peterson Printing Company

factory-type windows. It is three stories and basement, the basement extending four feet above the street surface. Facing the high school, it permits a wonderfully pretty view from the front. The new building is heated by an automatic oil heating system and has a freight elevator reaching all floors. A hoist operating on an overhanging track, reaching from the elevator to the stock department, has been installed for the handling of heavy boxes of paper stock.

The Indiana Engraving Company has leased the two upper floors for a period of ten years. This company will have a separate entrance and will be as private as in a separate building.

Eric Peterson, proprietor of the printing establishment, went to South Bend from Fort Wayne about ten years ago to take charge of the *Tribune* job printing department, which he later purchased.

Industrial Teachers Entertained

Sixty teachers engaged in industrial educational work recently were the guests of the American Type Founders Company at a luncheon in the new dining room of the Jersey City plant. The event coincided with the tenth anniversary of the employment of Frank K. Phillips as educational manager of the company. An exhibit of model printing equipment, designed for installation in Junior high schools, featured the meeting. Practically every one of the after-luncheon speakers discussed "How to Improve the Education of Apprentices." A beautifully printed program prepared for the occasion contained the following apt appreciation:

To the educators of the United States, who through vision and faith in its educational value, have succeeded in establishing printing in practically every phase of education, an appreciation is due. With but scant knowledge of its technical processes, yet convinced that it is to the best interests of the children under their instruction to be brought in contact with the cultural benefits of printing, to be made acquainted with the vocational possibilities of printing, these educators have laid aside their prejudices and preferences and have made it possible for the youth of our country to receive instruction in a manual arts and vocational subject that in itself embodies most of the fundamentals of general education. To these men and women is extended the gratitude of the children who have been benefited, the parents of these children, the printing craft generally, and the American Type Founders Company.

Clarence Hudson White Dies

In the passing, at Mexico City, of Clarence H. White, art photography loses one of its most practical pioneers. Born in Ohio fifty-four years ago, Mr. White taught and lectured on the art possibilities of photography until today his pupils are continuing that influence, his own photographic art being on exhibition in the museums of the world. His photographs brought him medals and other awards in international exhibitions abroad and at home. He encouraged and promoted photographic printing methods on art papers that would give permanent results. His pupils were taught these methods and will carry them on. Mr.



Industrial Educators at a Luncheon Given by the American Type Founders Company

White was honorary vice-president of the Pictorial Photographers of America and a director of the American Institute of Graphic Arts.— S. H. Horgan.

Jack Wollett's Answer

The question as to whether a salesman should or should not send out an advance notice of his coming visit has been the center of many controversies. The objectors claim that such advance notice also serves as advance information to their competitors' salesmen and gives them a chance to make a jump ahead. It is quite evident that Jack Wollett, the representative in western Pennsylvania for the United American Metals Corporation, does not fear his competitors and this is not to be wondered at when one sees the unique card that he sends out announcing his coming visit. This is how it reads:

Jack's comin'!
Who's Jack!
Jack Wollett.
Where's he from!
United American Metals.
What's he sellin!
Stanley Process Type Metals.
Where can I reach him!
Hert's Island, Pittsburgh. Telephone Grant 1776.
When's he comin'?
(Tell 'em when you're comin', Jack.)

All right. Hope he won't forget his order-book. He'd forget his leg first.

An Improvement for Cylinder Presses

Since Koenig's epochal achievements of 1814 the printing press has been improved vastly, but its inking facilities have constituted its weakest point. Various ink distribution systems have been employed with numerous rollers, vibrators and riders, and still something remained hidden to complete the efficient inking operation desired. The proofer in the inkmaking plant or in the photoengraver's plant can ink a few proofs of a form nicely, but when the long run is made on the cylinder press there is a noticeable falling off in the quality of the inking.

It remained for George Ortleb, then superintendent of a large printing plant in St. Louis, to hit on the invention which perfects the inking facilities of the printing press. Along with many pressmen he had noticed that many inks need frequent stirring in the fountain because the varnish would filter down to the bottom of the well and follow the steel fountain roller, later to be picked off by the ductor roller and laid on the ink plate, while most of the pigment would back up in the fountain. Every pressman, in using cover white, gold, aluminum and other inks of similar makeup. has noticed this separation of the varnish from the ink. When a recently ground cover white ink is received from the inkmaker and placed in the fountain it works admirably for a few impressions, but soon the varnish begins to follow the fountain roller faster than the pigment does and the color on the sheet falls off. A novice would open up the feed, but would soon discover that flooding the form with weakly colored varnish is not the remedy. The next deduction would be that the pigment and varnish need better admixture, and stirring with the spatulated ink knife is resorted to. That is as far as the best pressman could go until Ortleb's invention.

Because of the exceedingly thin film used to ink a letterpress form a very intimate mixture of the ingredients of printing ink is necessary. First the pigments are made as clean as possible and then mechanically mixed in a mixing machine with the varnish. Then the mass is ground with infinite care in the finest type of mixing and grinding mill. Some very successful paint and varnish makers have failed as inkmakers because they did not realize that ink requires better mixing and grinding than paint does.

Much of the grief in pressrooms would be spared if the ink would remain in the same intimate mixture in the fountain as when it slides off the apron of the ink mill; but varnish filters out of pigment in the warm pressroom, clings to the steel fountain roller and trouble begins.

In modern shops a pressman operates two cylinder presses. The practice is to get a run started on one press, with human or mechanical feeder, and then proceed to make ready a form on the other press, occasionally halting to inspect the printed sheets on the delivery table of the running press. In some shops the pressman must lift the sheets from the delivery table and pile them on a table or truck. If the pressman must keep an eagle eye on the inking on the running press and frequently stir the ink in the fountain it is evident that the makeready of the form on the second press will require more time than is necessary, which is exactly what should be avoided. George Ortleb invented a device to stir the ink at regular intervals through connection with the ink-feed mechanism. It works unfailingly and keeps the ink in the perfect condition it was when put in the can by the ink mill after mixture and grinding.

The next improvement is better distribution, which means a better product. Inking results that are otherwise impossible are obtainable with the agitator. Slip-sheeting becomes unnecessary with the agitator and an ink suited to the job.

Ink waste is avoided. The constant stirring prevents skinning and lumping, and the ink left in the fountain is good for another run, bringing about a saving of from twenty-five to thirty per cent.

One of the costly items in high-grade printing is the expense of frequent washups to keep the plates clean during the run. The agitator saves most of the washups, because it keeps the ink free from specks caused by skinning and lumping.

Its strongest appeal to the quality printer is the uniform color throughout the run which it makes possible. Where the utmost vigilance and the human element must be depended on, uniform color is exceedingly difficult to attain. The agitator removes the uncertainty. The fountain has been set at seventeen at the start of the run and one hundred thousand impressions made without changing the set, and the last sheet printed the same tint or shade as the first one through the press.

The agitator is indeed a long step in advance in the improvement of the cylinder press and of the fast cylinder job presses, on which it is even more necessary than on the slower larger presses.—Eugene St. John.

Exposition Board Elected

During the U. T. A. convention last year steps were taken for the organization of a graphic arts exposition board, composed of master printers, craftsmen, supply manufacturers and dealers, representatives of the printing trade journals, etc. The idea was to make the organization a representative one which would be able to stress the educational features of these expositions. R. W. Nelson, president of the American Type Founders Company, is chairman of the board. Recently the printing trade journals took a vote on their representatives on the board, which resulted in the election of E. H. Gleason, of THE INLAND PRINTER. and Paul C. Treviranus, of the National Printer-Journalist. At the same time Mr. Gleason was elected chairman of the graphic arts journals' group, with W. R. Joyce, of The American Printer, as secretary.

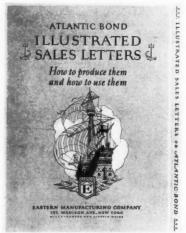
Celebrates Two Anniversaries

C. H. Warner, of the L. L. Brown Paper Company staff, recently celebrated his golden wedding anniversary and his fiftyseventh anniversary as a papermaker.

Mr. Warner, who has charge of calendering or finishing of L. L. Brown papers, was born in Cincinnati, Ohio, in 1854. He began his papermaking career with the Harding Erwin Company in Excello, Ohio, in 1868. To his extensive experience and expert knowledge and skill is due much of the superior writing and erasing surface that characterizes Brown's Linen Ledger and other L. L. Brown papers.

Heber Royle Greatly Missed

Heber Royle, son of Vernon Royle, was sadly missed during the convention of the American Photoengravers' Association. His father is the inventor of the router and other precision machinery that bears his name, and Heber was known to every photoengraver in this country. He died at Paterson, New Jersey, on June 5. Besides his father and his brother, Vernon Elmer Royle, who is mechanical engineer of John Royle & Sons, he leaves a widow and three daughters.—S. H. Horgan.



A new service portfolio from the Eastern Manufacturing Company, showing how letterheads may be set up and printed in appropriate colors. A number of nifty samples are contained in the portfolio.

Typothetae Becomes Franklin Club

The printers of Portland, Oregon, who formerly were organized as a typothetae, have shifted their allegiance and have organized a Ben Franklin club, with Raymond Fennell as managing director. Mr. Fennell has been secretary of the typothetae since 1918. The club starts out with a membership of seventy-five. The program of the club conforms to that of the old Ben Franklin clubs.

Cooperative Group Insurance

The Aurora Beacon Publishing Company, publisher of the Beacon-News, Aurora, Illinois, has recently inaugurated a cooperative group insurance program that includes sick and death benefits and other supplementary service advantages. Already eighty-five employees have joined the plan, covered for a total of \$105,000 life insurance. The schedule provides \$1,000 life insurance and sick benefits of \$10 a week. As the plan is cooperative the premiums will be paid jointly by the employees and the publishing company.

Melotone Coated Book

The Butler Paper Company, Chicago, recently distributed a sixteen-page booklet showing the different uses of Melotone Coated Book. The statement is made: "Melotone means a dull coated paper that prints just as easily as any glossy coated paper," and this is eminently proved by black and white fine-screen halftones, zinc and copper etchings, and three and four color process plates. As a sample of good printing the booklet leaves nothing to be desired. We are sorry we can not give the printer credit for his good work, but there is no imprint on the booklet.

How to Use Gummed Paper

The Mid-States Gummed Paper Company, Chicago, has issued a booklet to show the many uses of gummed paper. "It is a fact that every user of printed matter can use gummed labels and stickers for some advantageous purpose, but it is up to the printer to suggest the use," says the booklet, adding: "It gives the progressive printer an opportunity to use his ingenuity for developing new business." Then the booklet enumerates the many uses of gummed papers, with directions and explanations of dextrine and fish glue grades.

Last Descendant of Franklin

With the death, on April 3, of Mrs. Caroline B. Barnes, great granddaughter of Benjamin Franklin and granddaughter of Bach, the eminent composer, at the age of ninetyfour, the long line of direct descendants of America's patron saint of the graphic arts came to an end.

Mrs. Barnes passed away in the city of Los Angeles without the comforting presence of either friends or relatives. The Los Angeles Club of Printing House Craftsmen together with the Master Printers' Association conducted the funeral. Burial was in the Little Lake Cemetery at Norwalk with simple ceremonies conducted by these two organizations, who saw fit, in their spirit of reverence to the memory of the great Franklin, to have this lonely old lady laid

to rest with a proper measure of respect. The pallbearers were members of the Club of Printing House Craftsmen.

New Gulf Coast Paper

Clayton T. Rand closed his connections with the Neshoba (Miss.) Democrat by issuing a "farmers' edition" of four sections. He has sold out the Democrat to R. C. and I. E. Peebles and will publish the Gulf Coast Guide at Gulfport, Mississippi, devoted and dedicated to the development of the Mississippi coast. Edwin Moss Williams, son of Dean Williams, of the School of Journalism of the University of Missouri, will be associated with Mr. Rand in his new venture. Young Williams is a graduate of the journalism school of which his father is dean. At present he is in Mexico City engaged in special newspaper work.

State Vice-Presidents of N. E. A.

The new president of the National Editorial Association, Frank O. Edgecombe, of Geneva. Nebraska, has named the following state vice-presidents:

Alabama—Mrs. C. W. Thomas, Call, Citronelle, Arizona—J. H. Westover, Morning Sun, Yuma. Arkansas—C. A. Berry, Neas, Eldorado. California—Timothy Brownbill, Journal, Puente, Colorado—Edwin A. Bemis, Independent, Little—

on.

Connecticut—O. S. Freeman, News, Watertown.
Delaware—James F. Allee, State Sentinel, Dover.
Florida—W. M. Glenn, Sentinel, Orlando.
Georgia—G. S. Chapman, Progress, Sandersville.
Idaho—W. Lloyd Adams, Standard, Rexburg.
Illinois—Paul Goddard, Reporter, Washington. Illinois—Paul Goddard, Reporter, Washington.
Indiana—John D. DePtez, Democrat, Shelbyville.
Iowa—Harry Taylor, Star-Clipper, Traer.
Kansas—O. W. Little, Enterprise, Alma.
Kentucky—William Grote, News, Pikeville.
Louisiana—C. E. Faulk, News-Star, Monroe.
Maine—Charles H. Fogg, Times, Houlton.
Maryland—Robert E. Delaplane, News, Fredick Massachusetts Carl Prescott, Gazette, East

Michigan-Homer Harwood, Watchman Warren. Mississippi-L. H. Bowen, Times, Brookhaven Minnesota-E. K. Whiting, Journal-Chronicle,

Owatonna. Missouri-J. S. Hubbard, Missouri Publisher, Columbia

Nebraska—O. O. Buck, Harvard. Nevada—Harold P. Hale, *Independent*, Elko. New Hampshire—Charles G. Jenness, *Courier*, Rochester.

New Jersey—Richard C. Anzer, Hudson News, Union City. New Mexico—J. G. Greaves, News, Portales. New York—T. J. Blain, Daily Item, Port Ches-

ter. North Carolina—J. A. Sharpe, Robesonian, Lum-

North Dakota-M. I. Forkner, Republican,

Langdon. Ohio--C. R. Callahan, Gazette, Bellevue. Oklahoma—N. A. Nichols, American, El Reno. Oregon—A. E. Voorhies, Courier, Grants Pass. Pennsylvania—William G. Hower, Home News,

Bryn Mawr.
Rhode Island—Jonathan F. Comstock, News, South Carolina-H. H. Woodward, Herald, Con-

way.
South Dakota—W. C. Lusk, Press, Yankton.
Tennessee—John C. Rogers, Gazette, Dyersburg.
Texass—Sam P. Harben, Echo, Richardson.
Utah—Charles England, Journal, Logan.
Vermont—Harry E. Parkers, United Opinion,

Bradford Virginia- I. C. Latimer, Times-Dispatch, Staun-

Washington—E. L. Wheeler, Times, Waitsburg. West Virginia—R. H. Pritchard, Democrat,

Wisconsin-John Kuypers, Democrat-Journal, DePere.

Wyoming -R. H. Alcorn, Republican, Rawlins.

Irving Buys I-P Common Stock

The Irving-Pitt Manufacturing Company announces that J. B. Irving has purchased that portion of the common stock formerly owned by William Pitt. Under Mr. Irving's management there will be no deviation from the trade policies and customs that have been established by the Irving-Pitt Company.

Hoe Octuple Survives Fire

Few newspaper presses have survived an ordeal of fire and then given satisfaction. yet this is the record of the new Hoe octuple superspeed machine which was recently installed in the office of the Melbourne Argus and Australasian. While being cleaned for erection the parts of this press became involved in one of the biggest warehouse fires that have ever taken place in Victoria, Australia. It seemed doubtful whether any portion of the machinery could be saved, but by prompt salvage work and the most careful overhauling it was possible to assemble all but a few of the original parts of the press.

Union Advertises Local Printers

The Typographical Union of Omaha, Nebraska, is using four-inch double-column space in the daily papers to convince the printing buyers of the city that it is to their advantage to patronize local printers. A typical advertisement was headed: "Omaha Print Shops Can Furnish All Omaha Printing." The body of the ad. stated: "When you want estimates on a job of printing, if it be a 1,000-page catalogue or 100 cards. call in the printing firms of Omaha you have done business with. If the salesmen of your acquaintance can not give satisfaction regarding price or service, before sending your job out of Omaha call Jackson 3632, and estimates will be furnished you by Omaha shops which will guarantee firstclass service and meet any reasonable price.

Introduce Reinhardt Ruling Machine

The small disc ruling machine manufactured by the G. E. Reinhardt branch of Foerste & Tromm, Leipsic, Germany, mention of which was made on page 433 of THE INLAND PRINTER for December, 1924. is marketed in the United States by the Hoffman Type & Engraving Company, New York city.

"As a special inducement for bookbinders," stated Henry Tilford, head of the firm, we have a man here from the Reinhardt factory whom we should be glad to send to any plant for a few days regardless of the distance, to instruct the binder in its operation. The machine is really of unusual value to the binder, and we are confident that in a very short time the little Reinhardt will be our biggest seller.'

This machine can be set on a bench, needing little room, is simple in operation, and adapted for straight run, through or stophead (striker) ruling. If the sheets are smaller than half the 281/3-inch diameter of the cylinder, two sheets can be fed to one cylinder revolution. For straight-through ruling, the length of the sheet is immaterial. As the machine rules, cuts, perforates and creases in one operation it is adapted especially for the smaller bindery.

Printing Machinery to South America

According to a report by the Foreign Commerce Department of the United States Chamber of Commerce there were, in 1923, exported from the United States to South America 124 typesetting machines at a total value of \$469,000, and 219 printing presses at a value of \$330,000. There were also exported 5,737,000 pounds of printing paper, valued at \$561,000, and 810,000 pounds of books and pamphlets, valued at \$325,000.

Exhibits American Equipment

This is a picture of the exhibit of the Baker Sales Company, New York and

London, at the Seventh International Exhibition of Printing, Stationery and Allied Industries, held at Royal Agricultural Hall, London, May 16 to 20. This exhibit was a fine showing of Hamilton composing-room steel furniture. Vandercook proof presses, Barnhart Superior saws, Type-Hi planers, Rockaway spaceband cleaners and other modern American printing equipment, represented in England by the Baker Sales Company's London office. The exhibit was opened by H. R. H. Prince Henry with the co-operation of W. Howard Hazell, J.P., president, who has visited the United States several times and is well known to many print-

ers on this side. Mr. Hazell is president of the Federation of Master Printers of Great Britain and Ireland. The exhibition was a great success, not only for its completeness and interest, but for the crowds that attended it every day.

Right to Fix Maximum Wage

Organized employers have the right to fix maximum wages, according to a decision recently handed down by the Indiana Court of Appeals. The decision is believed to be the first ever given on this question by any higher court in any state. The same decision recognizes the rights of employers to combine to fix maximum wages that shall be paid.

Say, for example, the printers in any given city of the state agree that the maximum wages of day printers should be that fixed as a minimum wage by the union. This, doubtless, would prevail in times when help is plentiful, but when printers become scarce during periods of prosperity and one printer who entered into the agreement found himself short-handed and in order to attract printers paid more than the maximum rate fixed, then he would be guilty of violation of the agreement. Not only this, but the other printers would have grounds for court action for damages.

In the case decided by the Appellate Court the employer who violated an agreement and paid more for labor had posted a bond that he would keep the agreement. This bond was declared forfeited by the court. The plaintiff was the Building Trades Employers' Association of Valparaiso, Indiana. John Androff, a contractor, was the defendant.

The Harris Sales Force

The Harris Automatic Press Company announces the following changes in its sales force: C. C. Bosson will represent the company on the Pacific coast; Will G. Loomis will be sales manager in the western district, with headquarters in Chicago; J. W. Valiant will be sales manager in the eastern district, with headquarters in New York. Henry A. Porter, sales manager, states: "These changes have been made



for the purpose of effecting a closer contact with the customers and prospects so that we may coöperate with each one to the fullest extent possible. The entire Harris organization looks forward with confidence to the record-breaking results that will follow the new arrangement."

Principal Riddell Honored

J. R. Riddell, principal of the London School of Printing, has been elected to honorary membership in the London Master Printers' Association as a recognition of the valuable educational work he is doing for the printing industry in Great Britain. This is the second occasion on which the principal of the London School of Printing has received such an honor. Some time ago one of the largest printing trade unions made him an honorary member for the educational work he undertook on behalf of their members.

Personal and Other Mention

THE THIRD DISTRICT of the International Trade Composition Association held an interesting meeting in Milwaukee, Friday and Saturday, July 10 and 11. A number of good papers on live and appropriate subjects were read by trade compositors, cost men and others. The following cities were represented by delegates: Memphis; Pittsburgh; Terre Haute; Chicago, Peoria and Rockford, Illinois; Appleton, Manitowoc and Milwaukee, Wisconsin; St. Paul and Minneapolis; St. Louis, and Topeka.

Barnes-Crosby Company of Missouri announces the election of John A. Barrett to the vice-presidency of the company.

CHARLES ENEU JOHNSON & Co. announce the removal of their St. Louis office to their new building, 319 to 321 North Main street, between Olive and Locust streets.

THE manufacture of modern books was recently most interestingly displayed in the Washington street windows of the State Bank of Chicago, showing the important steps in modern bookmaking. The display was made by the Chicago University Press.

LANGLEY & SONS, London, were awarded the gold medal "for excellence in letter-press posters" at the International Printing, Stationery and Allied Trades Exhibition, held at the Agricultural Hall, Wembley, London, during May last. This is the third consecutive time that a gold medal (highest award) has been awarded to this firm.

THE EMPLOYEES' MUTUAL AID SOCIETY of the Isaac Goldman Company, New York city, celebrated its fifteenth anniversary with a banquet and dance at the Hotel Shelburne, Brighton Beach, Saturday, June 27. The society is strictly an employees' organization, being conducted for mutual benefit and social intercourse.

R. H. BOHNETT, president of Bohnett & Co., Cincinnati, announces that the following employees, in recognition of their loyalty and service to the company, have been elected as directors: J. H. Christina, G. W. Fahrer, Edith S. Johnson, W. R. Mason and E. J. McGill. The company has been incorporated as The Bohnett Company.

DONALD CAMERON has resigned his position as head of the cutter and calendar department of the Linden Division of the American Writing Paper Company to take a position with the Dexter Paper Company of Windsor Locks, Connecticut. Previously to going to the Linden mill Mr. Cameron was boss finisher at the Gill division.

AMERICAN printing equipment gained many new friends at the recent printing exhibition at Wembley, London. A number of American manufacturers exhibited their wares, such as the Ludlow Typograph Company, Barrett Stripping Machine Company, and Lisenby Manufacturing Company. These machines found interested admirers among the printers who visited the exhibition, and quite a bit of new business was booked.

THE MONTANA STATE PRESS ASSOCIATION will meet in fortieth annual convention at Livingston and Yellowstone National Park. August 27 to 30. All routine affairs of the association will be finished in the forenoon on Thursday. In the evening the annual convention dinner will be given by the Livingston Chamber of Commerce. Friday, Saturday and Sunday will be devoted to recreation and sightseeing in Yellowstone National Park as guests of the Department of the Interior and the National Park Service.

THE INLAND PRINTER | WANT ADVERTISEMENTS

HARRY HILLMAN, Editor-in-Chief

MARTIN HEIR, Associate Editor

Published monthly by

THE INLAND PRINTER COMPANY

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THE INLAND PRINTER is issued promptly on the first of each month. It almost of turnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

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Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; New York Printers' Supply Salesmen's Guild of Chicago; Chicago Association of Commerce; Chicago Business Papers Association.

SUBSCRIPTION RATES

One year, \$4.00; six months, \$2.00; payable always in advance. Sample copies, 40 cents; none free.

Subscriptions may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions. — To Canada, postage prepaid, four dollars and fifty cents; to all countries within the postal union, postage prepaid, five dollars per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT. — Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisements for

FOREIGN AGENTS

FOREIGN AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., Farringdon Read, London, E. C., England.
WM. DAWSON & SONS, Cannen House, Breams buildings, London, E. C., England.
ALEK. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Austra'ia.
ALEK. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.
A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

Prices for this department: Under heading "Situations Wanted," 50 cents per line; minimum \$1.00. Under all other headings, price 75 cents per line; minimum \$1.50. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. Cash must accompany order. The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of The INLAND PRINTER Free to classified advertisers. Remit 40 cents additional if copy is desired.

BOOKS

PRESSMEN, ARTISTS, etc. Mix 500 beautiful colors and tints; example: sepia brown is 20 parts orange and 1 of black; book prepaid \$1.00. FINE ARTS PUBLISHING CO., 2033-2035 College, Indianapolis, Ind.

BUSINESS OPPORTUNITIES

OWNER'S DEATH causes sale of a money-making job plant located in a flourishing Indiana town of 10,000 and less than 100 miles from three big cities; unlimited opportunities: cylinder, jobbers, Ludlow, power punch, perforator and stitchers; best equipped plant in this section; last year, hands, stock and office expense; \$5,020.80; income from job work, \$11,066.20; income can be easily doubled with little, if any, more expense; priced at \$10,000, half in cash, balance long time terms. H. M. CHAPMAN, Box 77, Madison, Ind.

TRADE COMPOSITION OPPORTUNITY — A man of energy, vision, ambition, integrity and experience in trade composition may acquire on very liberal terms all or a controlling interest carrying the unrestricted management, in trade composition business with a successful existence of fifteen years, a loyal clientele, advantageous contracts, and opportunity for growth; plant and business in excellent condition. Investigate if you possess the qualifications. G 320.

WILL SACRIFICE complete job printing plant because moving to Florida; located in Moundsville in growing industrial section, 11 miles from Wheeling and 75 miles from Pittsburgh; 100,000 people in radius 12 miles; compositor, pressman and salesman with \$350 apiece can do from \$14,000 to \$18,000 per year; best location in city, low rent, wonderful chance; act quickly. C. E. PARKER, Moundsville, W. Va.

PRINTING PLANT — Complete up-to-date equipment; central Ohio manufacturing city 33,000; big volume industrial printing available for businessetter; \$10,000 in modern equipment, supplies and merchandise \$6,000; \$4,000 required; desirable location. WATROUS COMPANY, Marion, Ohio.

FOR SALE — Printing plant; specialty printing, such as gummed tape, labels, etc.; established clientele; a money-maker; reasonable rent; equipment in excellent condition; must sell, owner leaving city; a bargain, price \$3,000; located one block from loop, Chicago. G 323.

FOR SALE — Medium-size printing office, doing good business: low overhead: fine location, suitable for one or two printers. JOHN O'DONNELL, 107 East Main street, Decatur, Ill.

FOR SALE

BESIDES OUR REGULAR complete line of new, overhauled and used equipment and outfits we offer the following: Michle presses, bed sizes 25 by 30, 29 by 41, 35 by 50, 39 by 53, 43 by 56, and 46 by 68 with or without Cross feeder: 26 by 39 and 36 by 52 Babcock Optimus; 39 by 52 and 46 by 68 eight or without Cross feeder: 26 by 39 and 36 by 52 Babcock Optimus; 39 bry 52 and 46 by 68 with or without Clamp, store, strong, fast presses for newspaper and job work; 55-inch Seybold Auto clamp power cutter for paper house or mill; 45-inch Sheridan new model late style auto clamp; 44-inch Oswego auto clamp, 34-inch White Auto clamp, two 34-inch Oswegos with side or top hand clamp; 11 by 17 Auto, 13 by 18 Osterlind, 11 by 17 Standard high speed auto cylinder job press selling at low prices; 48 by 69 Cottrell cutter and creaser; cutting and creasing steel plates; 6 U. S. M. power eyeletting machines; two 14 by 20 Mentges folders; three 28-inch power punches; 17 by 25 Vandercook proof press; three 32-inch Langston rotary board cutters, each with D. C. gear drive motor, used little, bargain each \$100; 10 small cylinder drum presses \$100 up; 28-inch Andersoon high-speed single fold folder with McCain auto feeder; C. & P. Challenge machinery, Hamilton wood and steel furniture, complete outfits. Buyers in Chicago territory tell us your requirements. WANNER MACHINERY CO., 714-716 S. Dearborn street, Chicago.

FOR SALE — One 10 by 15 Chandler & Price job press with short fountain, 6 roller stocks and 2 chases, \$50; one Paragon 22-inch hand lever paper cutter in good condition, \$15; one Challenge galley proof press, 9 by 27 inch bed, iron stand and cabinet, \$10. BROWN LYNCH SCOTT COMPANY, Monmouth, Ill.

FOR SALE — A modern job printing plant in a rapidly growing city near Detroit; fully and completely equipped; in a splendid location, doing a good business; price low; reason: proprietors engaged in other business. BOX 137, Vpsilanti, Mich.

FOR SALE—We offer used Kidder roll feed bed and platen and rotary presses of various styles and sizes; your inquiries solicited. GIBBS-BROWER COMPANY, 261 Broadway, New York city; 166 W. Jackson

Megill's Patent SPRING TONGUE GAUGE PINS



OUICK ON

Send for booklet this and other styles.

The Name MEGILI

on a gauge pin is a guarantee of quality and all genuine goods have this name stamped on them. Insist on Megill products. If not at your dealer's, order them from us. Illustrated circulars on request.

E. L. MEGILL, Pat. and Mfr. 761-763 Atlantic Ave., Cor. Adelphi St., Brooklyn, N. Y.

Megill's Patent DOUBLE-GRIP GAUGES



Send for booklet this and other styles

BOOKBINDERS' MACHINERY — New model National book sewing ma-chines; also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 130-136 N. Campbell avenue, Chicago.

HARRIS AUTOMATIC printing presses, all models and sizes, single and two-color; rebuilt and guaranteed; prompt delivery, fair prices. KONECKY BROS., 252 Pennsylvania avenue, Brooklyn, N. Y.

JOB FOLDER FOR SALE — Mentges 14 by 20 inch, three folds, two packing boxes, equipped with 110 volt 60 cycle motor; bargain; good as new. HUBBARD PRINTERY, Richmond, Ind.

FOR SALE — One Kidder rotary press, size 48 by 48, for two-color work, equipped with rewinder attachments and printers' rollers; low price for quick sale. G 289.

FOR SALE — Very late Model No. 43 Babcock Optimus, very little used and thoroughly gone over; low price for quick sale. ROY C. GOODWIN, Geneva, N. Y.

bed, ha caster, Pa.

FOR SALE — Molding presses for electrotypes and stereotypes from \$75 up. ANT. SOUKUP, 3639 W. 22d street, cor. Millard, Chicago.

FOR SALE — Linotype trade plant; no competition; account sickness. DAVE OLDBURY, Room 34 Knox Block, San Jose, Cal.

FOR SALE — One Multicolor press in good condition, complete with automatic feed and motor ready to run. G 302.

FOR SALE — Sextuple magazine color press, including stereotyping machinery; sacrifice. Details given. G 305.

FOR SALE - 44-inch Seybold cutting machine. G 202.

HELP WANTED

Bindery

BINDERY FOREMAN—One who is familiar with all kinds of bindery work, including forwarding, finishing, ruling, and one who is familiar with the Cleveland and Dexter folders and is able to supervise the department thoroughly; references requested; good salary; permanent position for right party. G 318.

Composing Room

WORKING FOREMAN, position open September, in charge production end small complete modern plant doing general line and specializing in publication, book and catalog printing; future for man who knows and can handle all angles of back room. Give references, experience, approximate salary desired, etc. THE BROWN PUBLISHING COMPANY, Blanchester, Ohio.

COMPOSITOR with advertising agency experience; energetic and ambitious; able to talk to customers over 'phone; chance for foremanship and future. Give age, experience, education, salary, single or married. Send samples of work if possible. PRINTER, 420 S. 49th street, Philadelphia, Pa.

WANTED — Printer, mechanically inclined, experienced in printing glassine bags on bag machines: steady job: good opportunity with New York city manufacturer: state experience and salary. G 308, care Inland Printer, 41 Park Row, New York city.

OPPORTUNITY IN FLORIDA for a typographic designer who can really make good layouts; preferably an ex-compositor who has had the ambition of the limited for such a position; permanent job in Florida's most charming west coast city. G 310.

Foreman

FOREMAN WANTED -- Executive, practical, experienced; hand, linos, jobbers, Miehles, bindery; 25 people; old established plant; opportunity; New York city; state salary. G 311.

Managers and Superintendents

PRINTING SUPERINTENDENT by established modern printing plant located in Rochester, New York; must be an executive with a capacity for detail, and thoroughly schooled in high-grade composition, having a knowledge of good bindery and press work as well; one capable of estimating and seeing work through from beginning to end; a real opportunity for experienced practical printer familiar with quality work and having good judgment. In first letter tell what experience has been in detail, when and where it was acquired, age, married or single, and salary to start. All applications treated strictly confidential. G 179.

BUSINESS OPPORTUNITY for high-class man as superintendent or production manager; should be familiar with commercial lithography and high-grade printing for advertisers; expected to make a substantial investment with concern which is practically nationally known and has an outlook which is splendid with conditions improving; concern located in near northwest. G 324.

Miscellaneous

LEARN LINOTYPING OR INTERTYPING at home spare time study; steady work \$55 a week. The Thaler System of linotype operation, together with a complete all-metal Thaler keyboard given with each course, makes learning easy and interesting. Write now for details and special short-time offer. THALER SYSTEM, 28 Legal bldg., Washington, D. C.

COME TO FLORIDA—We have openings for a competent composing room executive, two job compositors of real ability who understand and can produce typography of the better sort, and a first-class platen pressman; leading plant in a delightful Florida city: union shop. G 306.

Sales Manager

SALES MANAGER — One who has had experience, especially in the mail order line: a modern plant needs a builder; if you can build, write immediately. SCHOLL PRINTING CO., Chillicothe, Ohio.

Salesmen

WANTED — Selling agents for the new Savadres (one-piece window envelopes), those with printing facilities preferred. SAVADRES, 1322 Wabash avenue, Chicago.

INSTRUCTION

INTERTYPE-LINOTYPE INSTRUCTION — Learn to operate Milo Bennett's way; keyboard and lessons for home study or six weeks at practical school in Toledo at triâing cost. We sell Sinclair's book on Mechanism of Intertypes and Linotypes: whatever machines are in use, Bennett's system in conjunction with Sinclair's book saves hundreds of dollars; every man connected with Bennett's school is a world-beater. Write for literature of almost unbelievable results obtained through study of Bennett's system. MILO BENNETT'S INTERTYPE SCHOOL, Toledo, Ohio.

LINOTYPE INSTRUCTION — Largest linotype school in the country: established 17 years; more than 1,000 have attended; the fastest, easiest method of operating; series of lesson sheets; careful individual instruction; favorite school for printers for years; five weeks, \$100. EMPIRE SCHOOL, 206 E. 19th street, New York; telephone: Gramercy 5733.

MISCELLANEOUS

THE PRINTER'S PAPER COST FINDER gives almost instantly cost of any number sheets, any weight per ream, any price per pound. "I am doing with this book in twenty or thirty minutes what used to take me hours."—Leslie T. Martin, Kansas City, Mo. "Finest thing I have ever seen. Saves me many hours of useless labor each week."—Quality Print Shop, Lansing, Mich. Send for circular. FITCH BROTHERS, Central City, Neb.

LOFTS FOR RENT, MANHATTAN — 23d street, near Lexington avenue; loft 25 by 100, top floor, marvelous light; printers' building; sublet. Vanderbilt 7557. G 313.

SITUATIONS WANTED

All Around Men

PRINTER — Young man, 8 years' experience as all-around man, desires position with future and possibility of buying interest in business. GEO. W. CARTER, 116 Oak Lawn avenue, Waterloo, Iowa.

BINDERY FOREMAN, good executive, strictly reliable, with long experience as such with printing houses in all classes and grades of work; operates folding and other machinery; seeks position anywhere. G 285.

PAPER CUTTER — Competent to handle a stock-room to the best advantage; have had several years of experience as bindery foreman; desires a change. G 315.

SITUATION WANTED by combination ruler, binder, finisher; take charge small shop. G 321.

BOOKBINDER - First-class finisher, stamper and forwarder seeks position.

Composing Room

JOB COMPOSITOR, with experience on general commercial work, book headings and stonework, will be open for position about September 1; at present employed, but wish to make a change to a progressive shop where there is a chance to grow with the business; age 35, union; prefer mid-western states. G 312.

"GOOD TYPE economically produced" my motto; monotype operator with many years' experience in every phase of composition wants connection where a BETTER OPERATOR is needed; three years present position; Chi-cago; married; will take charge of Monotype department or combination.

WANTED SITUATION as compositor, proofreader, stoneman; 23 years' experience, 8 as working foreman holding final O. K.; able to check all operations, estimate, keep work moving: non-union; no intoxicants. GEO. L. HALL, 2022 North New Jersey street, Indianapolis, Ind.

PRINTER whose work has received high commendation from leading authorities desires change; anywhere in Canada or U. S.; will be pleased to answer fully, specimens of typography, references, etc., to inquiries. G 316.

LINOTYPE-INTERTYPE OPERATOR wishes position September first; good education, speed and experience; thorough mechanical knowledge; non-union; interest considered. G 317.

FIRST-CLASS TYPOGRAPHICAL layout man and practical printer desires change; experienced with the best printing and advertising; sample of work on request; age 30. G 304.

COMPOSITOR (20 years' experience) desires change; formerly teacher, cost accountant. T. N. V., 120 Summer avenue, Grand Rapids, Mich.

EXPERIENCED MONOTYFE MAN wants position as keyboard operator, caster man, combination, or operating type and rule machine. G 314.

SAVE THE ORIGINALS (Type and Engravings)! PRINT FROM ACCURATE PLATES

FOR FLAT PRINTING: Specify Elgin Shaved Plates. FOR ROTARY PRINTING: Specify Elgin Shaved and Curved Plates.

There Are Reasons. Ask Your Platemaker, or Us.

BERTEL O. HENNING SALES AGENCY, 608 South Dearborn Street, Chicago, Illinois ELGIN BENDING MACHINE CO., Elgin, Illinois

Lithographers

PRINTERS — Have you started or are you thinking of starting in the offset business? If so, don't waste thousands of dollars in trying to get along without the help of an expert lithographer. Through my hard work as a practical man, one of the largest printing houses in the country became very prominent in the offset line; I can do the same for you. All answers treated strictly confidential. G 307.

Managers and Superintendents

MANAGER — If your plant is not earning a profit, if your credit is strained, I can take over management of your plant and place it on a profit-paying basis. Experience in re-creating credit, re-organizing production forces, promoting efficiency, buying material, estimating, managing sales; have practical experience on all classes of work; to interest me, plant must be equipped to produce at least \$200,000 worth of work yearly. G 257.

PRINTING SUPERINTENDENT—Practical man of wide experience in plants doing all kinds of commercial, catalog, publication and process color work; one who can take full charge of your entire plant and give you an efficient and economical production; have good executive ability; married and reliable; best of references. G 277.

EXPERIENCED SUPERINTENDENT, bindery foreman and salesman, having a thorough knowledge of nearly all branches of the printing and binding trades and a practical knowledge of all others, wishes to locate in the Middle West. C. EVERT, General Delivery, Oakland, Cal.

Production Manager

EXCEPTIONAL ALL-AROUND PRINTER, over ten years executive, wishes position as production manager or allied position; can gain and keep confidence of workers and systematize plant; practical cylinder, job press, nonotype, linotype, color, embossing, imposition, layout and proofreading experience: exceptional experience on job work and magazine advertising of the better class, and O. K. of all kinds of presswork; references; union.

WANTED TO PURCHASE

WANT TO BUY FOR CASH, complete printing plant with Miehles and Kellys preferred; must be in good condition and price low. G 319.

WANTED FOR CASH — Harris two-color automatic press, 15 by 18. M. M. ROTHSCHILD, Inc., 712 Federal street, Chicago.

WANTED FOR CASH about 36-inch power cutter. State full particulars. G 309.

WANTED — Small electrotype plant. Give list of machines and particulars. G 215.

BUSINESS DIRECTORY

Advertising Service

A "TABLOID" HOUSE-ORGAN — Costs you little to produce: packed full of business getting force. Specimen on request. PRAIGG, KISER & CO., 222 E. Ontario street, Chicago.

Blotters-Advertising

JOSEPH HOOVER & SONS CO., Market and 49th streets, Philadelphia. Advertising pictorial blotters in three sizes. Hundreds of designs.

Bookbinding Machinery

JOHN J. PLEGER, 808-810 Monadnock bldg., Chicago, Ill. Stripping machines, strip end trimmer, perfect collator.

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Largest and best assorted stock in New York city.

Brass Dies for Stamping and Engraving

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. First-class brass dies for leaf stamping and embossing.

BARNHART BROS. & SPINDLER - See Typefounders.

Brass Rule

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

Brass Typefounders

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Calendar Pads

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert avenue, Cincinnati, Ohio. Calendar pads now ready for shipment; the best and cheapest on the market; write for sample books and prices.

JOSEPH HOOVER & SONS CO., Market and 49th streets, Philadelphia. Calendar pads in all styles and sizes. Send for catalog.

C. J. VANELLA & COMPANY, 87 Duane street, New York city.

Chase Manufacturers

BARNHART BROS. & SPINDLER - See Typefounders.

Composing Room Equipment-Wood and Steel

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

BARNHART BROS. & SPINDLER -- See Typefounders.

Counting Machines

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

BARNHART BROS. & SPINDLER - See Typefounders.

Cylinder Presses

AMERICAN TYPE FOUNDERS CO.—Kelly presses, Kelly Automatic Jobber.

BARNHART BROS. & SPINDLER - See Typefounders.

Demagnetizers and Ink Dryers

THERE IS ONLY ONE Gas Heater for printing presses that has safety shields; it costs no more than the paper "burners." Write UTILITY HEATER CO., Inc., 239 Centre street, New York.

Electrotypers' and Stereotypers' Machinery

THE OSTRANDER-SEYMOUR CO., general offices, 7 S. Dearborn street. Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

HOE, R., & CO., Inc., New York. Printing, stereotyping, electrotyping and photoengraving machinery. Chicago office, 7 S. Dearborn street.

BERTEL O. HENNING Sales Agency, 608 S. Dearborn street, Chicago, Ill.

Embossing Composition

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron: 534x913 inches: 12 for \$1.25 postpaid. THE INLAND PRINTER COMPANY,

Engraving Methods

ANYBODY CAN MAKE CUTS at trifling cost with my simple transferring and zinc etching process: price \$1. Particulars, many specimens and testimonials for stamp. THOS. DAY, Windfall, Ind.

Feeder for Job Presses

BARNHART BROS. & SPINDLER - See Typefounders.

Gold Leaf

LEAF for any purpose --Lane, Hartford, Conn. - roll or book form. M. SWIFT & SONS, 100 Love

Gummed Paper, Gummed Tape

C. J. VANELLA & COMPANY, 87 Duane street, New York city.

Hand-Finished Metal Rule

TAYLOR-MADE, "nonworkupable" column rules are favorably known from coast to coast. Get the best; they cost less. Get catalog. W. E. TAYLOR, 213 W. 40th, New York city. Est. 1920.

Ink Mills - For Regrinding

BARNHART BROS. & SPINDLER — See Typefounders

Job Printing Presses

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city.

Live Stock and Poultry Cuts

CHAS, L. STILES, Station F, Columbus, Ohio

Low and Ribless Slugs on the Linotype

THE NORIB low slug and rule caster casts 6-point 30-ems ribless low slugs, and any length 5-9 point ribless border or type slugs, all of even thickness and exact height, on the ordinary (universal) mold of the Linotype or Intertype, with ordinary liners and slides; operation same as recasting ribbed slugs; price \$10.00 prepaid. THE NORIB CO., 139 Seventh avenue, New York city.

Numbering Machines

HAND, Typographic and Special. THE AMERICAN NUMBERING MACHINE CO., Brooklyn, N. Y.; Branch: 123 W. Madison street, Chicago, Ill.

AMERICAN TYPE FOUNDERS CO.—See Typefounders. BARNHART BROS. & SPINDLER — See Typefounders.

Overlay Process for Halftones

SIMPLE AND PRACTICAL. Write for samples, terms. Makes halftone print right. DURO OVERLAY PROCESS, 804 Bartlett avenue, Milwaukee

Do You Need New Equipment to Put Your Shop on a Profitable Basis? DO YOU WISH TO SELL OLD EQUIPMENT?

Second Hand — Rebuilt — New Printing Machinery and Bookbinders' Equipment. We are able to offer an unequaled engineering and sales efficiency service to the profit of the printer.

HOWARD D. SALINS, Golding Printing Machinery, 608 South Dearborn Street, Chicago, Illinois Rendering Unselfish Service - therefore Every Installation Making Money

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city.

AMERICAN TYPE FOUNDERS CO .- See Typefounders

BARNHART BROS. & SPINDLER - See Typefounders.

Photoengravers' Machinery and Supplies

THE OSTRANDER-SEYMOUR CO., general offices, 7 S. Dearborn street, Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

HOE, R., & CO., Inc., New York. Printing, stereotyping, electrotyping and photoengraving machinery; Chicago office, 7 S. Dearborn street.

DUPLEX PRINTING PRESS CO., Stereotype rotaries, stereo and mat ma-chinery, flat bed web presses, Battle Creek, Mich.

AMERICAN TYPE FOUNDERS CO.—Kelly presses, Klymax Feeder Units. BARNHART BROS. & SPINDLER - See Typefounders.

Printers' Rollers and Roller Composition

BINGHAM'S, SAM'L, SONS MFG. CO., 636-704 Sherman street, Chicago; also 514-518 Clark avenue, St. Louis; 88-90 S. 13th street, Pittsburgh; 706-708 Baltimore avenue, Kansas City; 40-42 Peters street, Atlanta, Ga.; 629 South Alabama street, Indianapolis; 1306-1308 Patterson avenue, Dallas, Tex.; 721-723 Fourth street, S., Minneapolis, Minn.; 1025 W. Fifth street, Des Moines, Iowa; cor. East and Harrison streets, Springfield, Ohio; 1285 W. 2d street, Cleveland, Ohio.

WILD & STEVENS, Inc., 5 Purchase street, Boston 9, Mass. Established 1859.

Printers' Supplies

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

BARNHART BROS. & SPINDLER - See Typefounders

Printing Machinery, Rebuilt

THE RATHBUN & BIRD COMPANY, 17-19 Walker street, New York city.

Printers' and Bookbinders' Machinists.

BARNHART BROS. & SPINDLER - See Typefounders.

Printing Material

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROS. & SPINDLER - See Typefounders.

Printing Presses

THE GOSS PRINTING PRESS COMPANY, 1535 S. Paulina street, Chicago, Ill. Newspaper and magazine rotary presses.

AMERICAN TYPE FOUNDERS CO .-- Kelly presses, Klymax Feeder Units.

BARNHART BROS. & SPINDLER - See Typefounders.

Proof Presses

BARNHART BROS. & SPINDLER - See Typefounders.

Punching Machines

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

BARNHART BROS. & SPINDLER -- See Typefounders.

Rebuilt Printing Presses

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROS. & SPINDLER - See Typefounders.

Roughing Machines

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

BARNHART BROS. & SPINDLER - See Typefounders.

Saw Trimmers

BARNHART BROS. & SPINDLER - See Typefounders.

Slitting, Perforating and Scoring Attachments

HOFF Combination slitter, perforator and scorer attachments. LESLIE D. HOFF MFG. CO., 1142 Salem avenue, Hillside, N. J.

Steel Chases

P. G. McCONNELL, Distributor, Sandblom Electric Welded steel chases, 424 S. Clinton street, Chicago, Ill.

Steel Composing Room Equipment

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

BARNHART BROS. & SPINDLER - See Typefounders.

Steel Perforating and Cutting Rule

STEEL perforating and cutting rule. J. F. HELMOLD & BROS., 1462 Custer street, Chicago.

Stereotyping Equipment

BERTEL O. HENNING Sales Agency, 608 S. Dearborn street, Chicago, Ill.

BARNHART BROS. & SPINDLER - See Typefounders.

Stereotyping Machinery

THE GOSS PRINTING PRESS COMPANY, 1535 South Paulina street, Chicago, Ill. Complete line of curved and flat stereotyping machinery.

Stereotyping Outfits

ACME DRY PROCESS STEREOTYPING — This is a new process for fine job and book work; matrices are molded in a job press on special matrix boards; the easiest of all stereotyping processes; plates sharp as electros. COLD SIMPLEX STEREOTYPING — A brush-molding process; level plates with no concave faces on type or cuts; quick and inexpensive process. Note this: Matrices made by either process are deep enough for rubber stamp work. Send stamp for literature. HENRY KAHRS, 240 East 33d street, New York.

Stripping Machines

JOHN J. PLEGER, 808-810 Monadnock bldg., Chicago, Ill.

Tags

MR. PRINTER — Send TAG inquiries and orders to THE DENNEY TAG COMPANY, Inc., West Chester, Pa., for quick service. Anything in blank or printed, regular or special tags, at lowest trade prices.

J. VANELLA & COMPANY, 87 Duane street, New York city.

Type Casters

THOMPSON TYPE MACHINE CO., 223 W. Erie street, Chicago. Machines for casting 6 to 48 pt. type in all languages.

Typefounders

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material—the greatest output and most complete selection. Kelly presses. Kelly automatic jobbers, Klymax feeder units. Dealers in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest specimens. Houses: Boston, 270 Congress st.; New York, 200 William st., corner Frankfort; Uptown House, Printing Crafts bldg., 8th ave. and 34th st.; Philadelphia, 13th, corner Cherry st.; Baltimore, 215 Gulford ave.; Richmond, 11 Governor st.; Atlanta, 118 Central ave.; Buffalo, 45 N. Division st.; Pittsburgh, 323 Third ave.; Cleveland, 15 St. Clair ave., N. E.; Cincinnati, 646 Main st.; St. Louis, 9th and Walnut sts.; Chicago, 517-519 W. Monroe st.; Detroit, 557 W. Larned st.; Kansas City, 10th and Wyandotte sts.; Minneapolis, 419 4th st., South: Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway: San Francisco, 500 Howard st.; Portland, 47 Fourth st.; Spokane, West 310 First st.; Milwaukee, 125 Second st.; Winnipeg, Can., 376 Donald st.

BARNHART BROTHERS & SPINDLER, type foundry and manufacturing plant at Monroe and Throop streets, Chicago. Sales and service houses at 829-831 S. State street, Chicago; 1224 H street, Northwest, Washington, D. C.; 1102 Commerce street, Dallas; Third and Locust streets, St. Louis; 710 Baltimore avenue, Kansas City; 1114 Howard street, Omaha; 51-53 E. Third street, St. Paul; Western avenue and Columbia, Seattle; 319 Pender street, West, Vancouver, B. C., Canada. Manufacturers of type, brass rule, brass galleys, steel chases, steel and iron justifying furniture, leads and slugs, saw-trimmers, stereo casting boxes, metal furnaces, job press brakes and various "Superior" specialties for printers. Merchants of printing machinery of all kinds, complete equipment, materials and supplies.

Wire Stitchers

BREHMER BROTHERS, Leipzig-Plagwitz, Germany. Thread sewers, wire stitchers, folders, end sheet pasters, thread stitchers.

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock "Brehmer" wire stitchers.

AMERICAN TYPE FOUNDERS CO .- Boston Wire Stitchers.

BARNHART BROS. & SPINDLER - See Typefounders.

BARNHART BROS. & SPINDLER -- See Typefounders.

Wood Goods -- Cut Cost Equipment

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

Wood Type

EASTERN BRASS & WOOD TYPE CO., 114 East 13th street, New York city. Large stock in fonts and sorts.

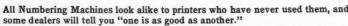
BARNHART BROS. & SPINDLER - See Typefounders.

Over 1400 Printers in Canada and Foreign Countries Pay \$4.50 and \$5.00 a Year to Read The Inland Printer

WETTER

Have So Many Good Features Not Embodied in Any Other

Numbering Machines



When you buy, insist on the Wetter and you get a Numbering Machine that will give you good service—they stand up to the exacting duties they are called upon to perform and produce accurate work at a profit.

Sold by All Type Founders and Dealers

Wetter Numbering Machine Co. Atlantic Ave. and Logan St. Brooklyn, N.Y., U.S.A.



WETTER - NEW YORK

HALF-TONES

On Handmade Paper!

"Vidalon Vélin," plate finish, will take a 150 screen half-tone. For a brochure which must be informative, yet artistic, whose message must tread softly and graciously into the mind, this is a paper supreme. Samples

VIDALO N.HAND.PAPERS

on request

Canson To Montgolfier

461 Eighth Avenue

Order Your

1926 CALENDAR PADS

From Our Complete Stock 60 Sizes—12 Styles

Let us mail you Catalogue and Price List today

w M.	First Q. 20th	Full M. 28th	THU	FRI 1	SAT
4th	20th	28th		1	2
- 1	5	6	7	8	9
18	12 19	13 20	14 21	15 22	16 23
25	26	27	28	29	30
	_		5 26 27		25 26 27 28 29

SPECIAL SIZES AND STYLES

Mail us your specifications, we will make up sample and quote you prices.

Goodwin Brothers

PRINTING COMPANY

Manufacturers of Calendar Pads

2609-11-13-15 North Broadway

(Goodwin Building)

ST. LOUIS, MO.

UPRIGHTGRAIN Printing Base Systems

SECTIONAL · POINT SYSTEM · STANDARD AND HALFTONE HEIGHT



J. W. PITT, INC.

Home Office and Factory: BATH, NEW YORK

E. G. LUNDEEN
203 Transportation Bldg.
Chicago, Ill.

Andrew & Suter, 23 Goswell Road - London, E. C. 1, England



8 x 8 Hook

The Makers of Buckeye Cover

will make

an Announcement of Importance Next Month



The Founder WILLIAM BECKETT 1821 - 1895

Inland Printer the makers of famous Buckeye Cover will publish an announcement of real interest to the printers and advertisers of America.

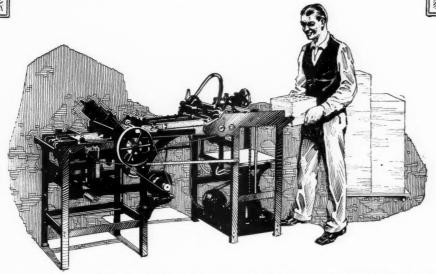


The Beckett Paper Company

Makers of Good Paper in Hamilton, Ohio, since 1848

TO FRIENDS in the printing or advertising field who will be so good as to request it on their business stationery we will gladly send, without charge, Buckeye Specimen Box No. 6, which contains a very large and suggestive collection of printed specimens on Buckeye Cover and of Buckeye Cover Envelopes.





Compare it!

Tear it! Test it!

And you will Specify it!

Howard Bond means something to the operator of the folding machine. By the time he gets the finished job each sheet has been handled, fed, jogged and fed again perhaps. If its Howard Bond the sheets delivered to the folder still lie flat and feed readily.

There is inherent quality in Howard Bond. In the purity of the water used in its making—through every step in its manufacture—in the last careful inspection before it is cased—Howard Bond quality is reflected.

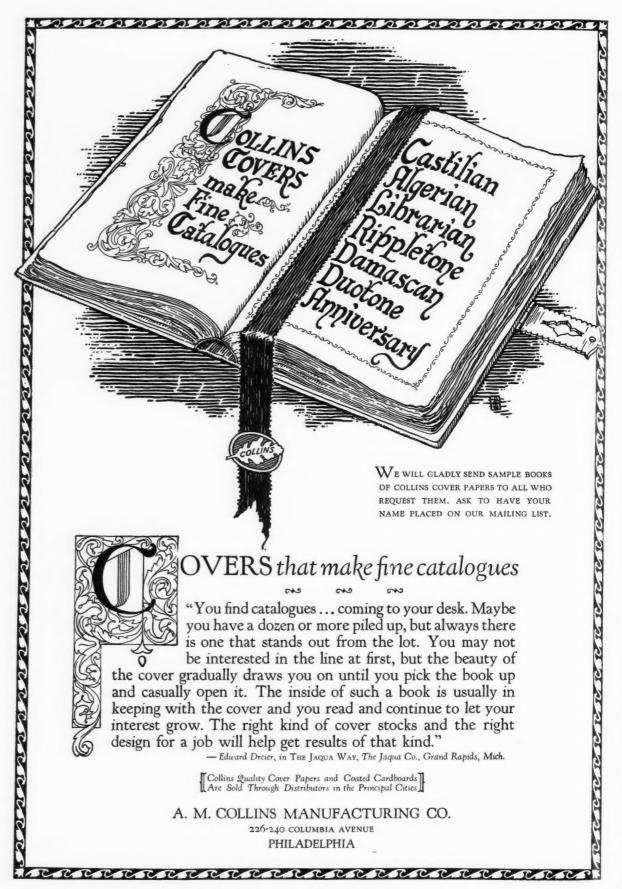
Judge for yourself. Ask for sheets for testing.

The Howard Paper Co., Urbana, Ohio

Howard Ledger Howard Laid Bond Howard Envelopes

New York Office: 280 Broadway

Chicago Office; 10 LaSalle St.





We stand back of RESOURCE BOND

O matter how appealing in characteristics, quality and price a bond paper may be; if it does not give excellent results in workability on the press its advantages are lost. Resource Bond is distinguished by very unusual working qualities in addition to its pleasing characteristics. Manufacturer and distributor stand back of it and individually guarantee its successful press results. It is immensely useful wherever quality, appearance, workability and a reasonable price are required. We stand back of it and when you have used it you will too.

GILBERT PAPER COMPANY, Menasha, Wisconsin

DISTRIBUTORS						
Baltimore, MdB. F. BOND PAPER COMPANY	New York, N. Y					
Boston, Mass KNIGHT, ALLEN & CLARK, INC.	New York, N. Y BISHOP PAPER Co., INC.					
Chicago, Ill EMPIRE PAPER COMPANY	Philadelphia, Pa PAPER HOUSE OF PENN.					
Cleveland, Ohio KINGSLEY PAPER COMPANY	Portland, Ore J. W. P. McFall					
Dayton, Ohio THE BUYER'S PAPER COMPANY	Richmond, Va Southern Paper Company					
Denver, Colorado CARTER, RICE & CARPENTER PAPER CO.	Seattle, Wash E. E. EMBREE PAPER COMPANY					
Indiana polis, Ind	St. Louis, Mo BAKER PAPER COMPANY, INC.					
Madison, Wis MADISON PAPER COMPANY	St. Paul, Minn INTER-CITY PAPER Co.					
Memphis, Tenn	Spokane, Wash Spokane Paper & Stationery Co.					
Milwaukee, Wis ALLMAN-CHRISTIANSEN PAPER CO.	Toledo, Ohio					
Minneapolis, Minn WILCOX-MOSHER-LEFFHOLM Co.	Tulsa, Okla					
New York, N. Y	Washington, D. C STANFORD PAPER COMPANY					
New York, N. Y	EXPORT-MAURICE O'MEARA COMPANY, New York, N. Y					

RESOURCE BOND



Put up in a Novelty Cabinet containing 125 Sheets and 100 Envelopes for Personal, Professional and Social Use

 $B^{\mbox{\scriptsize OTH}}$ sizes are packed 10 boxes to the carton. Sold only in full carton lots. So that you may visualize this stationery, we will accept one initial order for a single box at 75c per box, f. o. b. Chicago.

A box of stationery that will appeal to your customers and prospects.

The box is right; the quality is right; the price is right—the unusual value means quick sales.

Made from NIBROC BOND, White, 24 lb. A Quality Paper almost like Vellum in finish and texture. The boxes are covered with a pretty Dusk Blue mat finish paper and are trimmed in Red. A two-color label adds to the attractiveness.

Printers and Stationers can make an attractive profit on this stationery.

SELLING SUGGESTIONS

Advertise in local newspapers, school papers and annuals. Mail a circular showing illustration to customers and prospects. Offer to Banks to be presented to new accounts. Offer to Merchants to be used as premiums or Christmas gifts. Place agency in Drug or Stationery Store for printing orders.

GLADSTONE SIZE

Envelopes 35/8 x 55/8

Sheets (flat)

71/2" TWOFOLD SIZE

Envelopes

Sheets (flat) 71/4 x 101/2

Request Samples

THE PAPER MILLS' COMPANY

517-525 South Wells Street, Chicago

Telephones Harrison 8000



These booklets are your booklets

SELLING business men on their need of printing is no easy job. You know how much time and patience it takes.

Because they don't know how printing helps sales and cuts sales costs, these men are often unwilling to take the time to listen to all you would like to tell them.

Much that you would say if they gave you full opportunity, is told in the Warren Direct Advertising booklets pictured above.

"Charles Colby has stopped eating pie for lunch" tells your prospect what happens when the printed word appeals to a man's heart's desire. Charles Colby and his wife made a lot of sacrifices because of a booklet which suggested that their daughter's musical talent might eventually make her a concert pianist. Because the very keynote of his dearest hopes was struck, Charles bought a piano on the installment plan.

"The Arithmetic of Advertising" points out to business men that it is now possible to make exact tests of the value of direct advertising at small cost. When your prospect realizes that he can prove his case for a hundred dollars before he spends ten thousand, then he is a lot more ready to have you talk to him about good printing.

"Teaching by Rote" is for the man who uses printing occasionally—and complains that it doesn't pay him. This booklet shows that success in direct advertising comes from keeping constantly at it.

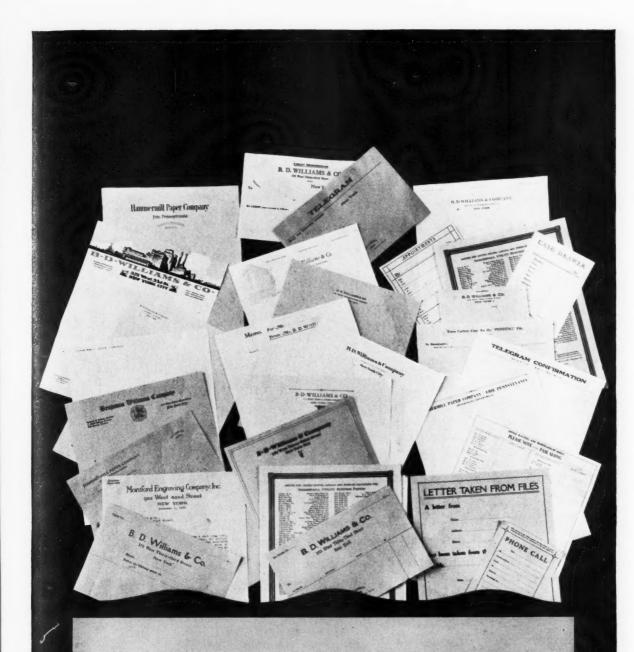
These Warren Booklets are your booklets. They are mailed to your customers to help make it easier for you to sell more good printing. They contain many thoughts that will help you in selling printing by the spoken word.

You can get the 1925 Warren Direct Advertising booklets already printed, and the others as they are issued, without cost, from any paper merchant who sells Warren's Standard Printing Papers—or by writing direct to S. D. Warren Company, 101 Milk Street, Boston, Mass.

WARREN'S STANDARD PRINTING PAPERS

Warren's Standard Printing Papers are tested for qualities required in printing, folding, and binding





creating new business. And in the third pocket blank sheets to test or to use for proofs or dummies. You can get working kits of

HAMMERMILL

from any Hammermill Agent or by writing Hammermill Paper Company, Erie, Pa., New York Office 291 Broadway.



LODESTONE-Strength in Itself

RUGGED Beauty in Cover design depends on the strength of color in the background—the paper. Sheer color and strength of texture combine in LODESTONE Covers to lend artistic emphasis to the poster.

"STRENGTH"—an interesting brochure, will be sent on request. Send for it today.

HAMPDEN GLAZED PAPER AND CARD CO.

HOLYOKE, MASSACHUSETTS

Distributors for Great Britain FRED'K JOHNSON, LTD. 116 Upper Thames St. London, E. C. 4 Export Office

W. H. MILES 59 Pearl St., New York

ı	HAMPDEN GLAZED PAPER & CARD Co., Holyoke, Mass
I	Send me Free Booklet "STRENGTH"—I am interested in more effective designs for covers.

Sales Offices

NEW YORK, N.Y. CHICAGO, ILL. SAN FRANCISCO, CAL. TORONTO, CAN.



"Paper Isn't Expensive If You Pay Enough for It"

The task which business stationery has to perform is to convey a message. That is its primary purpose. But it has another. It should convey an atmosphere—a personality—which identifies the business it represents, and it should convey that atmosphere or personality so convincingly, so pleasingly, so substantially, that it makes the same kind of favorable impression that a good salesman or a fine office does.

Business stationery which fails in this particular is too expensive to use because it is not doing the whole job. That's why paper isn't expensive if you pay enough for it. And the expense of this item in conducting a business is always negligible in comparison with the cost of other office equipment—desks, adding machines, filing cabinets, and so forth.

This is the angle of attack the salesman of printing should use in selling Crane's Bond, for Crane's Bond is known everywhere to be a paper which is worthy of the finest business house, and whose name carries the prestige of 124 years of experience. The more customers you bring up to the level of Crane's Bond, the more non-competitive business you will bring into your shop. And that means less selling expense and a longer profit.





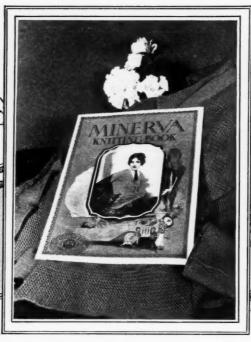
BUSINESS PAPERS

CRANE & CO. INC DALTON, MASSACHUSETTS

Every Crane & Co. jobber carries Crane's Bond made up in standard sized envelopes

Cantine's NIAGARA







COMPETITION takes no vacations. It operates seven days a week and fifty-two weeks a year. Far-sighted sales executives recognize the fact that the mailman can be of invaluable assistance to the salesman. It pays to give direct-mail matter and sales literature distinction and effectiveness with modern illustrations, harmonious typography, fine presswork and Cantine's Coated Papers.

Write for book of sample papers and information concerning our monthly prize contests to your paper jobber or direct to The Martin Cantine Company, Saugerties, New York, Dep't. 157.

Cantine's

COATED

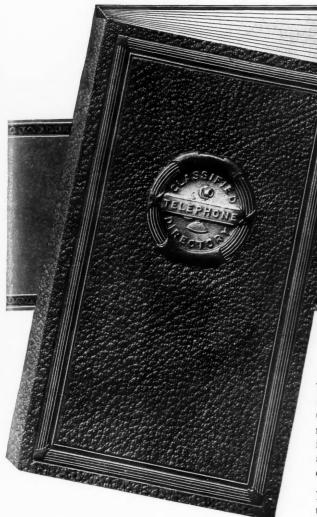
CANFOLD

SUPREME POLDING
AND PRINTING QUALITY

ASHOKAN NO. 1 ENAMEL BOOK Esopus

VELVETONE

LITHO C.1 S



FTER years of experiment and research, we have developed a paper stock, MoCo, which

enables us to supply covers with the appearance of

leather, and the soft, flexible feel of leather, and which can be embossed with a Molloy Made design pre-

pared especially for the booklet on which the cover is to

be used. This material is made with a latex-treated

paper base and exactly the same coating that is applied to artificial leather, making it tough and water

proof. Give your booklets the advantage of MoCo Cover, with the prestige and tremendous sales power of a Molloy Made Cover at a ridiculously low cost!

Introducing-MOCO the New Cover Material

HERE is a cover material which is to wirestitched booklets what Molloy Made Covers are to case-bound books! MoCo is neither leather nor cloth. Yet it is soft and flexible, with the appearance and feel of leather, and it can be embossed with any grain and design, like regular Molloy Made Covers.

MoCo is waterproof and wear-resisting. It is tough, and will stand up under long service, retaining its good looks all the way through.

Hundreds of times we have been requested to furnish covers for side-stitched or saddlestitched booklets, where the cost of our leathercloth covers has been out of line. MoCo fills the bill! It will give your wire-stitched booklet a terrific sales punch!

Write to us!

THE DAVID J. MOLLOY COMPANY, CHICAGO, ILLINOIS

2859 North Western Avenue

Prospect-Fourth Building, Cleveland 300 Madison Avenue, New York Carlton Publicity, Limited, London

MOLLOY MADE

Commercial Covers for Every Purpose



We Carry in Stock:

132 Items of Colored Book Paper 1522 Items of Cover Paper

JAMES WHITE PAPER COMPANY

"The Cover House"

219 WEST MONROE STREET, CHICAGO



The Ugolac Machine

Ogolac Machine
39" high; 89" long;
19" wide, Takes
sheet 16½" wide
Motor driven with
speed control. Heating Unit (3 Gas Burners) with control to
suit job. Shafting ½";
bearings 1".

\$125.00 F. O. B. New York

F. O. B. New York
Current Specifications
Must Accompany Order.

Complete Equipment for Producing Embossed and Engraved Effects

Simply feed freshly printed sheets dusted with the compound into the machine. Anyone can operate it and obtain beautiful embossed or engraved effects, gloss or dull finish, silver or gold. Compound: (Dull or Gloss) \$2.50 lb.; (Silver or Gold) \$4.50 lb., C. O. D.; all charges paid. A sure profit maker. Write for circular. Dealers wanted.

HUGO LACHENBRUCH

Department I

18 Cliff St., New York, Cable Address, Ugolad



Capacity for printing envelopes

300,000 Daily

Delivery within 2 days

SPECIAL

6¾ Envelope XXX

24 lbs. White Wove

95c per M

\$1.00 per M

M. 41 D.

Send for our Monthly Price List
It will save you money and worry

Greenwich Envelope Co., Inc. 318 Mott Street New York, N. Y.

Phone Canal 7108

YOUR MARKET

THE INLAND PRINTER contains an advertising section, part of which is an exchange for those wishing to buy or sell printing and newspaper plants, equipment, etc.

Another part of this section which both employers and employees watch closely, lists positions available and positions wanted.

When you are in the market for a position, an employee, machinery to buy or sell, do not forget this service. The cost of such advertising is very reasonable.

Classified Advertising Section

THE INLAND PRINTER

632 Sherman St., CHICAGO

A New Exhibition

of

Direct Mail Advertising

EVERYONE interested in printed salesmanship will find it well worth while to drop in for a few moments at the Library of Printed Specimens to look over the hundreds of examples of Direct Mail work which will be on exhibition there during the month of August.

This exhibition contains many examples of complete campaigns, showing how some of America's greatest advertisers back up their national advertising. There are both dealer and consumer campaigns, as well as a great array of individual pieces designed to solve some specific problem.

Printers, printing salesmen, artists, advertisers and business executives are all cordially invited to attend this exhibition, which has been made possible through the co-operation of nearly one hundred of the best known concerns in the country.

Open from nine until five daily during the month of AUGUST

BRADNER SMITH & COMPANY

Corner of Desplaines and Van Buren Streets

(Just six blocks west of the Loop)

CHICAGO



We Mail **EVERY WEEK**

to 5000 Printers

10 Samples of

Paper and Cardboard

JOBS and SECONDS

Complete Description, Price, Size, etc., is printed on a sample of actual stock offered.

Every lot is a bargain and is stock used in every printing shop.

A Postal puts you on our Mailing List for Weekly Samples.

Sabin Robbins Paper Co.

National Distributors of Paper Mill Jobs

CLEVELAND, O.

MIDDLETOWN, O.

Branch Warehouses

CINCINNATI, OHIO
'Phone, Main 650

CLEVELAND, OHIO 'Phone, Broadway 2194 DETROIT, MICHIGAN 'Phone, Cadillac, 0600

MILWAUKEE, WISCONSIN

ST. LOUIS, MISSOURI 'Phone, Ohio 9197



and do it with the same ease and facility as on any cover stock.

Ask us for the "dope" on this as well as on the most wonderful binding for books, catalogs, bill folds, brief cases, grips, memo books, etc., etc.

It is interesting — unusual — and economical.

THE KERATOL COMPANY

 $187\,Tyler\,Street, Newark, New\,Jersey$



LEADERSHIP

The Leading Business and Technical Journal of the Printing & Allied Industries

THIS is a statement of fact which appears on The Inland Printer covers. It is based on paid circulation and proven reader interest—not on guessing or over-enthusiasm. The commanding position of

The Inland Printer

is best illustrated by the fact that it has more executives (the buyer's class) as paid readers than the total paid circulation (all classes) of any other publication in the printing industry.

In addition to this commanding executive circulation The Inland Printer is read by hundreds of compositors, pressmen, bindery employes, etc., many of whom have considerable influence in the selecting and purchase of equipment and supplies.

Over 75 per cent of our readers renew their subscriptions. Actual value received from reading The Inland Printer influences them to continue. It is contact with such groups as these that our advertisers purchase—not white space—and these are some of the reasons why this journal is recognized as the leader by those in the industry whom we have the privilege of serving.

THE INLAND PRINTER

632 SHERMAN STREET

CHICAGO, ILLINOIS

Old Council Tree Bond

DAPERS ARE LIKE PEOPLE! You all know the kind of paper that seems to flutter with nervousness, other sheets so flimsy they can be seen through instantly, and others that are downright coarse and crude. Then, too, you know papers whose very air of dignity commands respect. OLD COUNCIL TREE BOND, crisp and assuring, stands out in any company. It says, plainer than words, "My message is important. Read me first."

"Note the Tear and Wear as well as the Test"

DISTRIBUTORS

ALBANY, N. Y Potter-Taylor Paper Corporation	NEWARK, N. J
APPLETON, WIS	NEW YORK CITYJ. E. Linde Paper Co.
BRIDGEPORT, CONNLasher & Gleason, Inc.	NEW YORK CITY
BUFFALO, N. Y	NEW YORK CITYUrquhart Paper Co.
CHICAGO, ILL	OMAHA, NEB Field-Hamilton-Smith Paper Co.
CINCINNATI, OHIO The Chatfield & Woods Co.	PHILADELPHIA, PA Molten Paper Co.
DES MOINES, IOWACarpenter Paper Co. of Iowa	PITTSBURGH, PA Potter-Brown Paper Co.
DULUTH, MINNPeyton Paper Co.	PORTLAND, OREBlake, McFall Company
INDIANAPOLIS, INDCentury Paper Co.	RICHMOND, VA Epes-Fitzgerald Paper Co.
ITHACA, N. YT. G. Miller & Sons Paper Co.	St. Louis, MoAcme Paper Company
Lansing, MichDudley Paper Company	SEATTLE, WASHMutual Paper Co.
LOUISVILLE, KYMiller Paper Co., Inc.	Springfield, MoSpringfield Paper Co.
MILWAUKEE, WIS The E. A. Bouer Co.	TACOMA, WASH Tacoma Paper & Stationery Co.
NEWARK, N. J	Toledo, OhioCommerce Paper Company

NEW YORK CITY, Export . . . American Paper Exports, Inc.

NEENAH PAPER COMPANY

Neenah, Wisconsin Makers of
OLD COUNCIL TREE BOND
SUCCESS BOND CHIEFTAIN BOND NEENAH BOND



WISDOM BOND GLACIER BOND STONEWALL LINEN LEDGER RESOLUTE LEDGER PRESTIGE LEDGER

Write for complete free sample outfit, including full sheets of Neenah bonds and ledgers for testing purposes



LINOTYPE BODONI

LINOTYPE Typography fur 123

LINOTYPE Typography furnishes 123

LINOTYPE Typography furnishes equipm 123

LINOTYPE Typography furnishes equipment that both 1234

LINOTYPE Typography furnish 123

LINOTYPE Typography furnishes equip 123

LINOTYPE Typography furnishes equipment that both 1234

LINOTYPE Typography furnishes equipment that both guides and respo nds to design, meeting EVERY 1234

LINOTYPE Typography furnishes equipme nt that both guides and responds to design, meeting every demand that can be made on type. It simplifies the practice OF AMBI 1234

LINOTYPE Typography furnishes equ ipment that both guides and responds to design, meeting every demand that can be made on type. It SIMPLIFIES THE 1234

LINOTYPE TYPOGRAPHY FURNISHES EQUIPMENT THAT both guides and responds to design, meeting every de mand that can be made on type. It simplifies the prac tice of ambitious composition, and as an actual part and result of that simplification gives THE LINO 1234

6 Point
LINOTYPE TYPOGRAPHY FURNISHES EQUIPMENT THAT BOTH GUIDES AND
responds to design, meeting every demand that can be made on type.
It simplifies the practice of ambitious composition, and as an actual
part and result of that simplification gives the Linotype user the
material for composition, of a rickness attainable HERETOFOR 1234

LINOTYPE TYPOGRAPHY FURNISHES EQUIPMENT THAT BOTH GU ides and responds to design, meeting every demand that can be made on type. It simplifies the practice of ambitious co mposition, and as an actual part and result OF THAT 1234

TYP@GRAPHY

MERGENTHALER LINOTYPE COMPANY

29 Ryerson Street, Brooklyn, N. Y.

SAN FRANCISCO

NEW ORLEANS

CANADIAN LINOTYPE LIMITED, TORONTO

Agencies in the Principal Cities of the World

BORDER: Matrix Slide 8 Point No. 730



Out of the furnace's fiery throat

WHITE hot the molten metal comes. Today it is cooling in great bars of steel. Tomorrow it will be shipped away and made into connecting rods and gears and wheels and pistons. Some place along the line between manufacturer and consumer, these products will be reproduced on paper.

products will be reproduced on paper.
What paper? Master printers say, "Dill & Collins always." In the supreme ability of these fine papers,

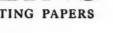
printers find the means of translating into type and picture the products of the world. Through Dill & Collins papers, the art of printing has a worthy medium for its expression.

There are 20 standard lines, coated and uncoated. Each sheet is rigidly inspected at the mill. Write the nearest distributer for complete samples. Dill & Collins Co., 112 N. Twelfth Street, Philadelphia.



DILL & COLLINS

MASTER MAKERS OF QUALITY PRINTING PAPERS



List of DILL & COLLINS CO.'S distributers and their offices

Atlanta—The Chatfield & Woods Company Baltimore—J. Francis Hock & Co. Boston—John Carter & Co., Inc. Chicago—The Paper Mills' Company Chicago—Swigart Paper Company Cincinnati—The Chatfield & Woods Company Cleveland—The Union Paper & Twine Co. Concord, N. H.—John Carter & Co., Inc. Des Moines—Carpenter Paper Company Detroit—The Union Paper & Twine Co. Hartford—John Carter & Co., Inc. Indianapolis—C. P. Lesh Paper Company Jacksonville—Knight Bros. Paper Co. Kansas City—Bermingham, Little & Prosser Co. Los Angeles—Blake, Moffitt & Towne Milwaukee—The E. A. Bouer Company Minneapolis—Minneapolis Paper Co. New York City—Marquardt, Blake & Decker New York City—Miller & Wright Paper Co.

New York City—M. & F. Schlosser
Omaha—Carpenter Paper Co.
Philadelphia—The Thomas W. Price Co.
Philadelphia—Riegel & Co., Inc.
Pittsburgh—The Chatfield & Woods Company
Portland, Oregon—Blake, McFall Co.
Providence—John Carter & Co., Inc.
Richmond—Virginia Paper Co.
Rochester—Geo. E. Doyle Company
Sacramento, Calif.—Blake, Moffitt & Towne
Seattle, Wash.—Carter, Rice & Co.
St. Louis—Acme Paper Company
St. Paul—E. J. Stilwell Paper Co.
Salt Lake City—Carpenter Paper Co.
San Francisco—Blake, Moffitt & Towne
Springfield, Mass.—John Carter & Co., Inc.
Tacoma—Tacoma Paper & Stationery Co.
Tampa—Knight Brothers Paper Co.
Washington, D. C.—Virginia Paper Co.

A Tribute to Success

Our Membership in the

Audit Bureau of Circulations

is the highest tribute to success that could be paid us

¶The Audit Bureau of Circulations is an International Association of Publishers, Advertisers and Advertising Agents that requires each Publisher-Member to submit once a year to an audit by the Bureau, to absolutely verify all claims of circula-

tion, as well as honest business methods.

¶ Every advertiser using The Inland Printer shares in our success and knows he has the protection of bona fide circulation, fully approved and verified by the A. B. C. auditor.

¶There is never any argument when an A.B.C. report is consulted—and our last audit is available for closest inspection.

¶This is the only authentic way the Advertiser can make sure his message is reaching the readers in the field desired.

THE INLAND PRINTER

632 SHERMAN STREET

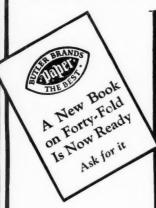
CHICAGO, ILLINOIS

First of all, Forty-Fold is a beautiful enamel paper, capable of getting the fullest pictorial and selling value out of illustrations.

Second to none is the folding quality of Forty-Fold. Its strength of fibre and flexibility of surface make it ideal for direct mail work.

Third rate advertising can never make big sales of first rate merchandise. Make the advertising you print worthy of the product—it will pay you in increased sales. First, last and always, use Forty-Fold.

STOTE STOTE ENAMEL



Distributors of Butler Brands . CHICAGO MILWAUKEE W. BUTLER PAPER COMPANY . . MINNEAPOLIS ST. PAUL DULUTH DETROIT . DALLAS FORT WORTH **GRAND RAPIDS** CENTRAL MICHIGAN PAPER CO. AMERICAN PAPER MILLS CORPORATION, NEW YORK MISSISSIPPI VALLEY PAPER CO. ST. LOUIS MISSOURI-INTERSTATE PAPER CO. . . KANSAS CITY . . . HOUSTON SOUTHWESTERN PAPER COMPANY BUTLER PAPER COMPANY DENVER SIERRA PAPER COMPANY LOS ANGELES
PACIFIC COAST PAPER COMPANY . SAN FRANCISCO
PACIFIC COAST PAPER COMPANY FRESNO
PACIFIC COAST PAPER COMPANY FRESNO
SEATTLE MUTUAL PAPER CORPORATION BUTLER AMERICAN PAPER COMPANY . SEATTLE HONOLULU PATTEN COMPANY, Ltd.



EMBOSSOGRAPHY

The art of producing the Patented, absolute Flexible and Permanent, can't crack off or scratch off embossed or Engraved effects, without the use of dies or plates, any color, also Gold and Silver, as fast as ordinary Printing. Gas, Gasolene or Electric Heated. Don't buy a toy outfit, and expect success. Complete outfits, \$160.00 up.

Write for Descriptive Matter, Testimonial Letters from Users, etc.

EMBOSSOGRAPH PROCESS CO., Inc. 251 WILLIAM ST., NEW YORK CITY

Motors and Controllers for Every Printing Requirement

BE A LINOTYPE OPERATOR

Bennett holds world records on the Linotype. He has been conducting the world's best known typesetting school since 1915. Both Linotype and Intertype instruction. Practical course, six weeks, \$60; correspondence course with keyboard, \$28; Sinclair's famous mechanical book, \$10. Write for literature and learn what Bennett's School has done for men like you. Milo Bennett's School, Toledo, Ohio.

LIKE MILO BENNETT

DUNHAM-WATSON CO.

Successors to

FRINTING DELEASE LITHO INK

638 SOUTH CLARK STREET
Chicago, III.

Sandblom Quality Chases

Electric welded, polished steel. Supreme in strength, accuracy and finish. Standard sizes from stock. Real service on specials.

P. G. McCONNELL, District Agent, 424 S. Clinton St., Chicago, Ill.

SAN FRANCISCO CHICAGO NEW YORK

EMBOSSING IS EASY

If you use STEWART'S EMBOSSING BOARD Simple, economical, durable. Sheets, $5\frac{3}{4} \times 9\frac{1}{2}$ inches. \$1.25 a dozen, postpaid.

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO

STILES 4-POINT GAUGE PINS

MORE Accurate, Durable, Reliable and Efficient

Two extra teeth or points. Non-slipping spring tongue. Legs can't spread or squeeze. Ends your feed-guide trouble. Sold on guarantee.

CHAS. L. STILES, Patentee
64 Hanford Street : Columbus, Ohio

Special Offer:
Set of 6, \$1.00
\$1.75 for 12

-"BRONZE E-Z"-

A Real Cut-Cost Hand Bronzing Pad

o Waste PATENTED

Bronzes and Cleans in One Operation Sent Postpaid for \$5.00. Check with Order

BERNARD McGINTY ESTATE DOYLESTOWN, PA



THE BEST QUOIN For Every Purpose

Over 10,000,000 Sold

Samuel Stephens and Wickersham Quoin

Company
174 Fort-Hill Square, Boston, Mass., U. S. A.

One Operator CanTend Three cylinder type job presses with Autofede and Deliver up to 14,400 per Hour.

Write for Full Information.

LISENBY MANUFACTURING COMPANY

1034 Transportation Building

Dept. A, Chicago, Illinois

Printing Plants and Businesses

BOUGHT AND SOLD

Printers' Outfitters. American Type Founders' Products, Printers' and Bookbinders' Machinery of Every Description.

American Type Founders Co., Conner Fendler Branch 96 Beekman Street, New York City

METALS

Linotype, Intertype, Monotype, Stereotype, Special Mixtures

OUALITY

First, Last and All the Time

E.W. Blatchford Co.

230 N. Clinton St. World Building Chicago New York

HOFF

Slitter, Perforator and Scorer Attachments

Used by:

Chas. Francis Press

Leslie D. Hoff Mfg. Co., Hillside, N. J.

American Type Founders Co.

Or Any Authorized
DEALER IN "PRINTERS" SUPPLIES

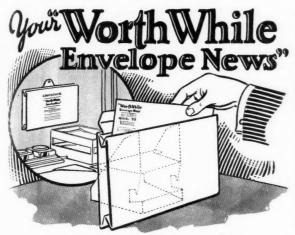
Overlay Knives

Tested for Quality of Temper

Have keen edge and of much flexibility, enabling the operator to divide a thin sheet of paper very delicately. The blade runs the entire length of handle, and is of uniform temper throughout. As knife wears covering can be cut away as required.

PRICE 60e POSTPAID

The Inland Printer Co.



— and now this Upright Desk or Wall container to keep it more handily in front of you.

Each issue of our "Worth While Envelope News" is crammed with facts of infinite value to you. Don't take the edge off its usefulness by putting it away so carefully that you can't find it!

So that you'll have it handy, we are sending out the special desk container which keeps it *upright* on your desk or can be used as a wall hanger.

Keep it within arm's reach and we'll guarantee it will pay a rich return on the trifling parking space which it takes up.

If you have not received your container—or worse—if you're not on the "Worth While" mailing list, write us at once. And ask for free Price List No. 27 that tells you about the 600 separate styles that make up our array of

TWENTY MILLION ENVELOPES IN STOCK—FOR INSTANT SHIPMENT



Patrician Cover

meets the demand of the day for a distinctive, rich appearing, easy to print cover stock—at a cost so moderate as to make it as practical for long runs as for the short run de luxe catalog, booklet or mailing piece.

It offers you a distinctive ribbed pattern—truly patrician in appearance, in eight practical pleasing colors lending themselves particularly well to simple single or two color treatments.

Has a pliable, leathery feel and the strength and staunchness to stand handling without softening or soiling.

Moisture-proof—takes color smoothly—scores and folds without cracking.

Write for sample sheets—see how well it meets your needs

Write for Your Copy of This Portfolio

"Practical Suggestions on Motifs and Color Schemes for Covers, Announcements, Mailing Pieces"—a portfolio designed to be of sufficient practical helpfulness to merit a place in the right-hand bottom drawer of the busy advertising man's desk. The edition is limited—we suggest that you write for your copy at once.

PENINSULAR PAPER COMPANY

Ypsilanti Michigan





Satisfactory since 1879 You can try one 30 days free Ask for NEW CATALOG No. 46

DURANT MANUFACTURING CO. 653 Buffum Street, Milwaukee, Wis.

The Doyle Electric Sheet Heater

Doyle's Brilliant Gold Ink Doyle's Setswell Compound

Doyle's Liquid Reducer Doyle's Fast Drier

The J. E. DOYLE COMPANY, CLEVELAND, O.



FINE ENGRAVED

Christmas Greeting Cards

Note: We manufacture these expressly for the printer. Just the card you want for imprinting the customer's name. Print the name on the cards without changing your gauge. New idea entirely.

KING CARD COMPANY Manufacturers of Engraved Greeting Card

S. E. Cor. Broad & Spring Garden Sts., Philadelphia, Pa



American Steel Chase Co.

Manufacturers of

HERCULES PRODUCTS FOR THE PRINTING TRADE

lectric-welded Steel Chases eaded Pressed Steel Galleys orm Trucks, Brass Rule Amscol'' Cleaning Fluid

PRESSES for Lithographers, Printers, Folding Box Manufacturers and Newspaper Publishers. Tell us your requirements. We have the press.

WALTER SCOTT & CO., Plainfield, New Jersey

There is only one ENGRAVING

That produced by the Artist on Steel and Copper and EMBOSSED ON OUR PRESSES

MODERN DIE & PLATE PRESS MANUFACTURING CO. Belleville, Illinois

Everything for the Engraving Department

VELLUMS and FABRICS

For Commercial Printers, Lithographers, Engravers, Novelty Manufacturers, Blue Printers Send for samples and prices in sheets or rolls

Manufactured by
WILLIAMS, BROWN & EARLE, Inc., 918 Chestnut St., Phila, Pa.

"THE HUMAN FIGURE"

By JOHN H. VANDERPOEL

is the clearest exposition of figure drawing ever attempted. The construction of every part of the human form is minutely described, and illustrated by 330 sketches and 54 full-page drawings. "THE HUMAN FIGURE" is indispensable to the commercial artist, the student, or any one desiring a better knowledge of pictures than his untrained eye can afford.

Price, \$2.75; Postage, 10c. extra.

THE INLAND PRINTER COMPANY 642 Sherman Street, Chicago

IMPOSITION

A Handbook for Printers

HOUGH this handy volume contains 84 informing and worth-while illustrations, its principal purpose is to present clearly and simply the fundamental principles underlying imposition. The work gets down to the basis of the beginner, and contains thorough explanations of regular forms intended for machine and hand folding. Its comprehensive indexing makes it a model for ready reference.

The Inland Printer Company

632 Sherman Street, Chicago, Illinois

Among the Subjects discussed and explained

Forms for Platen Press Four-page Forms Eight-page Forms Folder Forms Twelve-page Forms Sixteen-page Forms Eighteen-page Forms Twenty-page Forms Twenty-four-page Forms Thirty-two-page Forms Thirty-six-page Forms

Imposition for Folding Machines

Dexter Folders Chambers Folders Brown Folders

72 pages, fully illustrated, 4x6 inches, flexible binding, gold side-stamped . . \$1.25

Postage, 5 cents extra



Printers Like to Stock It

A Uniform Sheet

Clear, White, Smooth and Sparkling

No better sulphite bond ever went through a press.

K.V.P.BOND

is watermarked, comes in white and six distinctive colors and in standard weights and sizes. Many printers use it as their stock bond paper.

> Write us today for local distributor's name and an interesting file pocket of sample sheets.

Kalamazoo Vegetable Parchment Company

"The World's Model Paper Mill"

Kalamazoo, Michigan

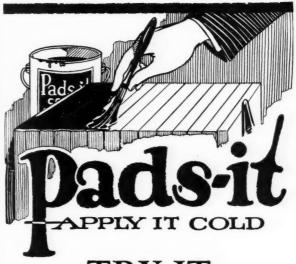
MANUFACTURERS ALSO OF

GLENDALE BOND White and six colors in all weights and sizes.

FLIVVER BOND White and six colors in all weights and sizes.

LEDGER PAPERS
White and buff in all sizes.

Fis Not in Mortals to Command Success, but We'll Do More-Deserve



TRY IT

you will always use it!

Once you give PADS-IT a trial you will always use it. No need to heat it—apply it cold—always ready—makes the neatest padding jobs possible. PADS-IT remains flexible permanently—will not dry out—will not become sticky or stringy—needs nothing added. It has a pleasing odor—spreads easily and evenly—and comes in two colors—white and brilliant red. Order a small quantity. It may be had in containers holding quarts and gallons. Try it.

RED



WHITE

FLEXIBLE "5-A" Rubber Tablet Glue

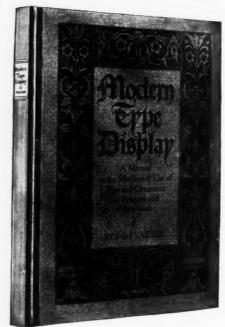
When a hot padding gum is wanted, No."5-A" is ideal. It remains flexible—needs no cheese cloth for reinforcement and will not mould or separate. No. "5-A" is made from a carefully selected formula which has been tested under every condition to which a padding compound might possibly be subjected. If you need a hot padding gum, give "5-A" a trial.

THE COMMERCIAL PASTE CO.

Makers of 67 Different Adhesives

Department 41

COLUMBUS, OHIO



(Size 912 x 1214)

More than 200 Specimens of Fine Printing Many in Colors. Also, Numerous Examples of Typography.

The Book on Typography

for Printers, Layout Men and Advertisers

The cream of J. L. Frazier's constructive and scientific articles on type-composition, logically arranged and profusely illustrated, the whole forming a clear, concise, authentic and complete course in Typography.

To be successful, type-display must first attract and then interpret—this book tells you how to make it do both.

As an example of fine printing in itself—to say nothing of the many beautiful specimens by leading typographers and designers which it contains—this book is more than worth the price. The eighty-odd big (9x12 inch) pages of helpful and instructive text are thrown in for good measure.

SECOND REVISED PRINTING

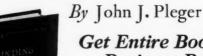
Do Not Delay - order your copy today. The price is only \$5, postage 25c extra.

Send order with remittance to

Book Dept., THE INLAND PRINTER CO.

632 Sherman Street, Chicago, Illinois

BOOKBINDING



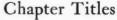
Get Entire Bookbinding Business Between Two Covers

/MUNACUMUNACUMUNACUMUNACUM

"Bookbinding" is the most complete and up-to-date book on bookbinding compiled in this generation. It covers both hand and machine operation in plain and understandable language. Every operation entering into pamphlet binding and the binding of books is completely covered. Blank books, letterpress books, loose leaf covers, manifold work, marbling, gilt edging, finishing, and hand tooling are comprehensively explained and illustrated.

Two hundred and eighty-five illustrations, both halftones and line drawings, enable the novice to grasp the most minute details of the bookbinding art understandingly.

This compilation is a complete revision of the first edition of "Bookbinding and Its Auxiliary Branches," and embraces the best of ancient and modern practices. The author's vast experience is at your disposal in this book, which has been pronounced of inestimable value to all affiliated with the bookbinding and printing art.



Foreword To Printers **Binding Definitions** Paper Operations Manifold Work Sheet Work Forwarding Preliminaries Forwarding **Decoration of Book Edges Loose Leaf Binders** Punching Finishing **Hand Tooling** Stamping and Embossing **Edge Gilding** Marbling Care of Books Some Inconsistencies in

Bookbinding

C*C2*30*C2*C2*C2*C0*C*



Size 6 x 83/4"; 425 pages. Attractively bound in cloth; gold stamped

Price \$6.00 Postpaid

The information contained in this book is worth many times its price

THE INLAND PRINTER COMPANY

632 Sherman Street, Chicago, Illinois

7*10*67*10*67*10*67*10*6

~~~~*~~*~~*~~*~~*~~*~~*~~*



25% REDUCTION IN PRICE

of the Standard American Type-High Numbering Machines

Model 30, 5 Wheels, \$12 - NEW PRICES - Model 31, 6 Wheels, \$14

This sizeable reduction in price is based on larger volume of sales, increased production and lower costs. There has been no change made in the machines. They are the same AMERICAN Standard Model 30 and 31 machines that are used all over the world.

Nº 12345

Mr. Printer: This is your opportunity to replace your old machines and add to your numbering equipment at a minimum cost. Send your order in today and avoid delay in delivery. Specify AMERICAN when ordering.

American Numbering Machine Company

Branch Office: AMERICA
123 W. Madison St., CHICAGO, ILL.

General Offices and Factory: 220 - 230 Shepherd Ave., BROOKLYN, N. Y.

Print Shop Steel Equipment



Operators' Chairs and Stools Electro Cabinets · Tables Assembling Trucks Galley Racks and Galleys

- Write us your needs

ANGLE STEEL STOOL CO. Factory and Office Steel Equipment

Factory and Office Steel Equipment PLAINWELL, MICH.

9 S. Clinton St. 333 State St.
Chicago Detroit

tate St. 98 Park Place etroit N.Y. City



The Wing Aluminum Mailer

Will Increase the Efficiency of your Mailing Room



Light weight and ease in handling enables operators to make greatest speed.

Mailer weighs only 2 lbs. yet will stand up and prove reliable at all times.

Why not make that change now? The Wing Aluminum Mailer will pay for itself in a short while

Send for prices and further details

CHAUNCEY WING'S SONS GREENFIELD, MASS.



Old Friends are Best!

¶ Familiar faces are good to return to. They recall pleasures and inspire confidence. Old friends are best. ¶ Good advertising creates familiarity with your product or service and inspires confidence in you. ¶ Good illustrations carefully reproduced are a most effective way of creating this confidence.

Let us extend our art, engraving and electrotyping service to you.

Crescent Engraving Co. Kalamazoo, Michigan



Good Proofs are the Cheapest Proofs

The cost of proving is not always represented in the bare cost of taking the proofs. Real economy in proving may be measured by the quality of the proofs. A good proof is one that shows every defect of the form. Such proofs save time right up to the minute the final okeh is given in the pressroom. ¶ The careful user of a Potter Proof Press is assured quality proofs and the economies that follow their use.

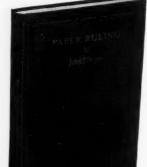
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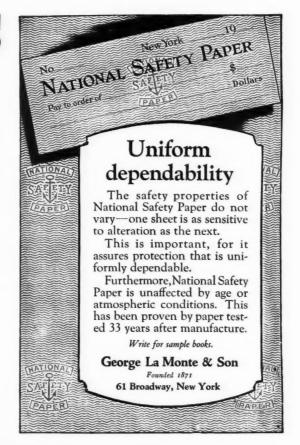
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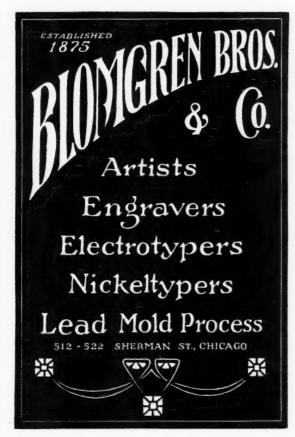
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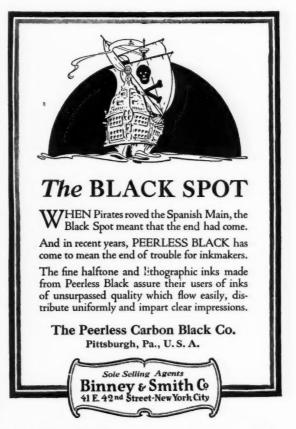
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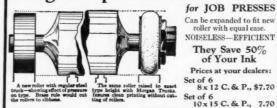
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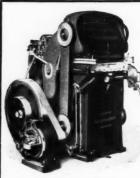
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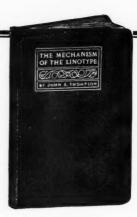
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American Type Founders Co. 676, 702, 704, 709,710	Globe Engraving & Electrotype Co 684	New Era Mfg. Co 67
Anderson, C. F., & Co 714	Goes Lithographing Co 713	Northwestern Electric Co 83
Angle Steel Stool Co 831	Golding Mfg. Co 692	Nossel, Frank
Audit Bureau of Circulations 824	Goodwin Bros. Printing Co 803	
Austin Co 691	Greenwich Envelope Co 816	Ortleb Ink Agitator Co
	Hacker Mfg. Co 831	Paper Mills' Co
Barnhart Brothers & Spindler 707	Hamilton Mfg. Co	Peninsular Paper Co
Bates, Chas. AustinCover	Hammermill Paper Co	Pitt, J. W
Baum, Russell Ernest 712	Hampden Glazed Paper & Card Co	Porte Publishing Co
Beckett Paper Co 804	Harris Automatic Press Co	Printers Manufacturing Co
Bennett, Milo 826	Henning, Bertel O., Sales Agency 800	rintels Manufacturing Co
Bingham's, Sam'l, Son Mfg. CoCover	Hill-Curtis Co	Reiner, Robert
Binney & Smith Co 833		Robbins, Sabin, Paper Co
Blatchford, E. W., Co 826		Roberts Numbering Machine Co
Blomgren Bros. & Co	Hoffmann Type & Engraving Co	Rockaway Company
Boston Wire Stitcher 702	Horton Mfg. Co	Rohne Electric Co
Brackett Stripping Machine Co 684	Howard Paper Co 805	
Bradner Smith & Co 817	Valiana Chaminal & Min Ca	Royal Electrotype Co
Brehmer Brothers	Indiana Chemical & Mfg. Co	Royal Metal Mfg. Co 81
Brower, A. T. H., Co	Intertype Corporation 675	Salins, Howard D 80
Butler Paper Corporations 825	Jennison-Wright Co 689	Scott, Walter, & Co
zutici zupci corporationali i i i i i i i i i i i i i i i i i i	Johnson, Chas. Eneu, & Co	Seybold Machine Co
	Johnson, Chas. Eneu, & Coinsert	
Canson & Montgolfier	Kalamazoo Vegetable Parchment Co 829	Smyth Mig. Co
Cantine, Martin, Co	Keratol Co	Stephens & Wickersham Quoin Co 82
Carmichael Blanket Co	Kidder Press Co	Stiles, Chas. L 82
Challenge Machinery Co		Stokes & Smith Co
Chalmers Chemical Co	Kimble Electric Co	Swart, Geo. R., & Co
Chandler & Price CoInsert	King Card Co 828	Thomson-National Press Co
Cleveland Folding Machine Co 699	Lachenbruch, Hugo	Toronto Type Foundry Co
Cline Electric Mfg. Co 826	LaMonte, George, & Son	Triangle Ink & Color Co
Collins, A. M., Mfg. Co 806	Lanston Monotype Machine Co	Triangle Tilk & Color Co
Columbia Overseas Corporation 710	Leonard Machinery Co	United American Metals Corp 83
Commercial Paste Co 829	Liberty Folder Co	United Printing Machinery Co
Conner, Fendler & Co 826	Lisenby Mfg. Co 826	Cined Timeng Machinery Co
Craig Sales Corporation		Vandercook & Sons
Crane & Co 813	Ludlow Typograph Co	Tundercook & constitution in the
Crescent Engraving Co 831	McConnell, P. G 826	Want Advertisements 79
Cromwell Paper CoInsert	McGinty, Bernard	Warren, S. D., Co 80
	Matrix Re-Shaper Co	Wesel, F., Mfg. Co
Damon Type Founders Co 714		Western States Envelope Co
Dennison Mfg. Co	managemy and an arrival and a second a second and a second a second and a second a second and a second and a second and a	West Virginia Pulp & Paper CoInser
Dexter Folder Co	Meisel Press Mfg. Co	Wetter Numbering Machine Co
	Mentges Folder Co	White, James, Paper Co
Dick, Rev. Robt., Estate	Mergenthaler Linotype CoCover, 822	
Dill & Collins	Metals Refining Co	Williams Prove & Fools
Dinse, Page & Co	Miehle Prtg. Press & Mfg. Co678-679	Williams, Brown & Earle
Dowd Knife Works	Miller Saw-Trimmer Co	Willsea Works
Dovle, I. E., Co	Mittag & Volger 836	Wing's Chauncey Sons 83

This one thing is certain—the printers I work with will get more business. They will sell more advertising-printing—it will be better advertising-printing—and they will make more money.

This is the way it works:

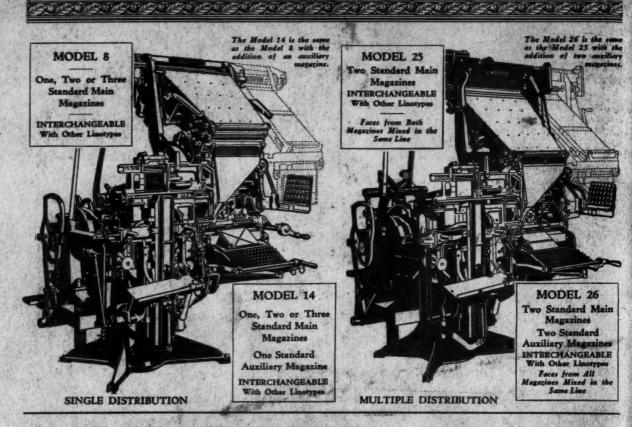
- (1) You write and tell me what presses you have—what are your present monthly and annual sales—what sort of work makes up your principal volume. You send samples of the advertising you have done for yourself and the printing you have done for your customers. You say what, if any, experience you have had in advertising-printing—how many and what kind of salesmen you employ.
- (2) I study your situation as revealed by this information and tell you just how I can work effectively with you and what my service will cost.
- (3) When the service starts I give you a plan and copy for your own advertising. Because, if you are going to sell direct-mail advertising, you must show your faith by using it yourself.
- (4) This advertising of yours will produce prospects, but we do not wait for that to happen. We begin at once to study your field. We select a few of those who should use direct-mail campaigns and, based on information you give me, I make practical detailed plans for you to submit and sell. With the plans, I supply the reasons why they should be accepted the selling arguments. We don't sell everyone, but we do sell some, and each one runs into considerable money. It is good business.
- (5) I help you to execute the plan—supply whatever copy is needed and aid in determining the form of each piece of printing in the campaign. If mailing lists are

- needed, I know how to get them. If market research is desired, I attend to that. If assistance in art work is wanted, I get it. There is no sort or kind of advertising knowledge, or service, that is not right in my office, or within a few blocks of it. When you attach my organization to your own, you can give any kind of advertising information, or service, any customer asks for any kind.
- (6) Does this sound complicated or difficult? It is not. It is just the application of plain common sense and specialized knowledge to your business and to your customers' businesses. Each step in the process is simple in itself and we take only one step at a time. Everything we do is plain and practical.
- (7) We do not upset your present business. We throw away nothing that is valuable. We do not subtract we add. Keep your commercial work increase it, but add a department of plans, copy, and execution of direct-mail advertising. If you already have such a department make it better. Depend on me to supply whatever you need to do it.

Fix in your mind that this service of mine is practical. It is for everyday use. It is right down to brass tacks. It works.

Write for anything else you would like to know about it.

Charles Austin Bates
ABOLIAN BUILDING NEW YORK



INTERCHANGEABILITY

A Linotype exactly suited to every purpose

Single or Multiple Distribution · One, Two or Three Main Magazines

With or Without Auxiliary Magazines

All using standard, interchangeable magazines, molds and liners All operated from the same standard power-driven keyboard All magazines quickly changed from the front

(THE LINOTYPE WEE)

MERGENTHALER LINOTYPE COMPANY

Brooklyn, New York

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THE PERSONAL PROPERTY OF THE P

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NEW ORLEANS

CANADIAN LINOTYPE LIMITED, TORONTO

Agencies in the Principal Cities of the World

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